



FUNDAMENTAL**CHANGES**

GUITAR**SCALES** **IN**CONTEXT

The **Practical** Reference **Guide**

18 Essential Scales and Modes

5 Fingering Patterns

3 Backing Tracks For Every Scale

Example Licks: Hear Scales in Context

Discussion of Practical Applications

JOSEPH**ALEXANDER**
PETESKLAROFF

Guitar Scales in Context

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Also By Joseph Alexander

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All audio examples in this book are available for free from
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Introduction

I've never been a fan of 'scale dictionaries', and at first I was reluctant to write this book. I think the problem in my eyes, has always been that there is little point in giving a list of possible scales you can play on the guitar, without also giving some context and application. It's like giving someone a foreign dictionary and expecting them to figure out how the language works.

One of the most daunting memories during my early development as a guitarist, was opening up a scale dictionary and seeing *every* possible fingering permutation of every single mode, and panicking because I felt like I had to memorise everything in the book.

I wasted hours feeling negative and bad about myself because I could not possibly find a way to retain all this information. Looking back on that period now, I realise how much time I wasted trying to memorise scales that I didn't understand. This was time that I could have spent actually learning music.

Scales are simply musical information. In the most basic sense, they are just ways to divide up an octave. If we divide up the octave differently the feelings contained in our music will change. It's all very well to know thirty scales in twelve fingerings, but if you don't know how or when to apply them, it is a bit of a futile pursuit.

Playing guitar is not simply a case of running scales. The goal is musicality, expression and phrasing. There may be a small part of your technique practice that may require running scales, but it should probably be only 1 or 2 percent.

Why This Book is Different

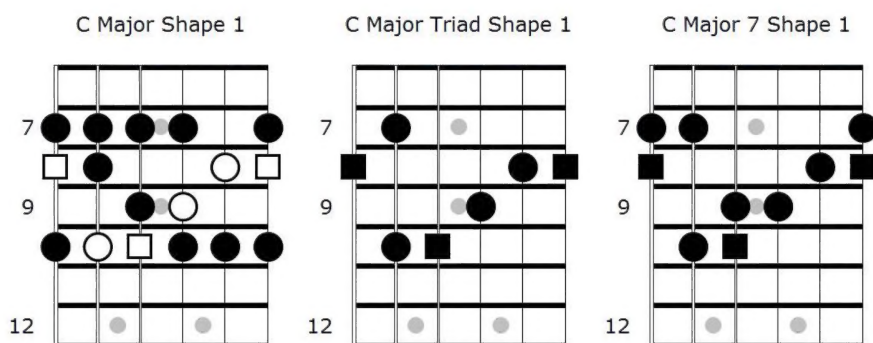
Instead of handing you a dictionary, I want to give you a phrase book and audio guide, - I have done my very best to keep practicality and musicality as the highest priorities in this book. For each scale contained in this book, there are three essential licks and three unique backing tracks to help you get to know the sound and feelings associated with each scale.

The 18 most commonly used scales in modern music (pop, rock and jazz etc.) are contained in this book and each one is shown with five fingering patterns.

Every chapter begins by giving the scale formula for each scale (and how it compares to the formula of the major scale (1 2 3 4 5 6 7)). Also given is a one-line description of the sound/vibe of each scale, although this is extremely subjective! - Play them, listen to the licks and find your own interpretation of their sound. I have also highlighted common usages of each scale so you can immediately hear how it is used musically.

Each of the five fingerings for each scale has a chord shape highlighted in hollow dots. I would strongly advise you to *learn the scale shape around the chord shape*. This way, you have a unique chord shape 'anchor' in your mind which will help you to recall the scale fingering whatever key you are in. The chord shapes are based around the CAGED system shapes, although understanding the CAGED system is by no means a requirement to use this book.

Alongside each scale shape, I have given the triad and arpeggio fingerings that are associated with each scale. For example, when using a major scale pattern, you are shown an associated major triad and a major 7th arpeggio. You will be able to see that each of the five fingering patterns has a corresponding triad and arpeggio shape, and that these notes are all contained within the scale diagram. For example:



In the first diagram, you can see the barre chord shape highlighted by hollow dots and the major scale shape built around it. Square markers always show the root note of each scale.

In the second diagram, the triad notes are given. You can see that they are similar to the major chord in diagram one.

In the final diagram, the full 7th arpeggio for each scale shape is shown.

Think of the associated triads and arpeggios as ‘safe’ home notes that you can use during your solos to rest on. These notes do not add much melodic tension to your solo compared to non-arpeggio scale tones, however, it is the non-arpeggio notes are the ones that add the unique colour and to each scale.

Written after the five shapes for each scale, a full neck diagram is given so you can learn how the shapes are interconnected on the guitar.

As I mentioned previously, there is little point learning a scale pattern without knowing the context in which to use it. For this reason, I have included *three* common chord progressions that you can use with each scale. These chord progressions are included as audio backing tracks that you can download from www.fundamental-changes.com/audio-downloads.

It is essential that you spend time experimenting and jamming with each scale over the backing tracks. This will help you learn to feel how a scale functions musically, what emotions it conveys and where it’s safest and richest notes lie. You are aiming to develop a ‘musical dictionary’ of sounds in your head so that you can quickly recognise and play along with other musicians. This is just as important as learning the notes themselves.

Finally, I have given three useful licks for each scale. These are to get you started on the road to your own musical discoveries. Learning the licks will help you internalise the language and musical meaning of the scale more fully. These licks, played over the backing tracks, are also available as audio downloads so you can hear how they should sound.

How to Use This Book

The most important advice I can give you is ‘*do not try to learn everything all at once!*’. If you play rock or blues guitar, there may be some scales here that you may never wish to use. For example, it’s not common to hear the Half Whole Diminished scale in rock, but it happens all the time in jazz.

Don’t spend months of your life memorising something you may not use. Prioritise your time. It’s better to learn one scale in one position and make music from it than learn ten scales you’ll never use.

Only learn one scale type at a time.

You may wish to start with the major scale or the minor pentatonic scale as they are both very common in modern music. To learn the major scale in five positions, here is one process you could take.

Follow these steps with your metronome set to 60bpm. Play 1/8th notes or whatever is comfortable. Aim for accuracy, not speed. Begin by listening to the audio and choose a sound you like.

- 1) Play and memorise the highlighted chord shape in the scale diagram.
- 2) Play the chord shape and say its name out loud, then slowly ascend through the scale shape.
- 3) Play the chord shape and say its name out loud, then slowly descend through the scale shape.
- 4) Play the chord shape and say its name out loud, then slowly ascend then descend through the scale.
- 5) Repeat this process with the triad pattern: Play the chord shape then play the triads.
- 6) Play the chord shape, play the triad pattern then play the scale.
- 7) Repeat this process with the arpeggio pattern: Play the chord shape then play the triads.
- 8) Play the chord shape, play the triad pattern, play the arpeggio then play the scale.
- 9) Learn the first lick.
- 10) Play the chord shape then play the lick.
- 11) Repeat for all three licks.
- 12) Improvise with a backing track; try to use the licks in conjunction with your own improvisation.
- 13) Repeat this process for the other four fingering patterns for each mode.

Always be sure to spend time improvising with each fingering shape and use the complete neck diagram to help you move between shapes.

It is also important that you learn to change keys. When you have learnt all five shapes, a fantastic exercise is to lock your fretting hand into one position on the neck, e.g., the 5th to 8th fret and play through the key centres A, C, D, F and G without moving your hand away from this location. By playing through these five key centres in one position, you will use each of the five scale shapes once. It is essential to know the notes on the fretboard to do this. Remember, the square markers in the scale diagrams are the root notes of each chord.

For more information and a deeper look at how to play easily in different keys, check out *The CAGED System and 100 Licks for Blues Guitar*, and *The CAGED System and 100 Licks for Rock Guitar*.

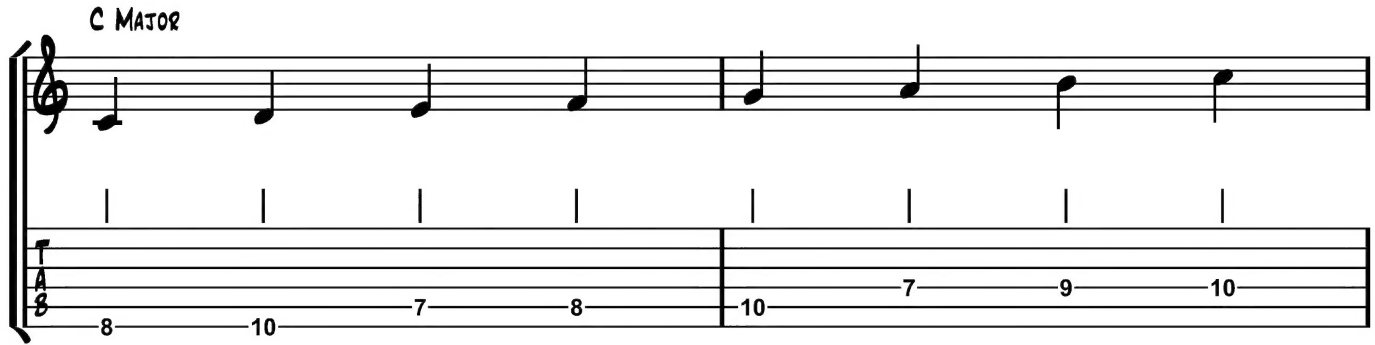
Without knowing what kind of music you want to play, it is impossible for me to prioritise an order for you to learn the scales in this book. For most people, Major and Minor pentatonic scales will be a priority, as will be the modes of the Major scale. (Major through to Locrian).

It is not essential to learn every scale in five positions before moving on to the next one. If you're learning a tune that requires a Dorian solo, then focus on mastering Dorian. Always keep your scale studies relevant to the music you are learning; it's a much more natural, organic approach to learning music.

It is perfectly acceptable to only know shape one of each scale. As long as you know how to apply the scale, you can make beautiful, interesting music in just one position on the neck.

For more on the application and use of these scales, check out my book **The Practical Guide to Modern Music Theory for Guitar**.

The Major Scale (Ionian Mode)



Formula 1 2 3 4 5 6 7

In a sentence: Happy and triumphant.

The major scale (or Ionian mode) has been the fundamental building block of western music for approximately the last eight hundred years, and has been used to form many of the melodies and harmonies that we hear every day. Most chords used in popular and classical music derive from the major scale.

The major scale is the *parent* scale of the major modes that form the majority of tonalities used in modern guitar playing. Its formula, 1 2 3 4 5 6 7 is the basis of describing *all* other scales. In other words, by raising (#) or flattening (b) individual notes we can describe new scales. For example, the Mixolydian mode has the formula 1 2 3 4 5 6 b7. We can see that the Mixolydian mode is identical to the major scale, apart from a flattened 7th degree.

The major scale normally gives an extremely bright, happy sounding feel.

Some examples of melodies that use the major scale are:

Twinkle Twinkle Little Star (in fact, most nursery rhymes are based around the major scale)

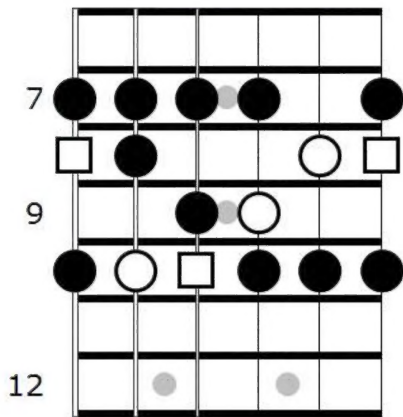
I Don't Wanna Miss a Thing - Aerosmith

Cliffs of Dover - Eric Johnson

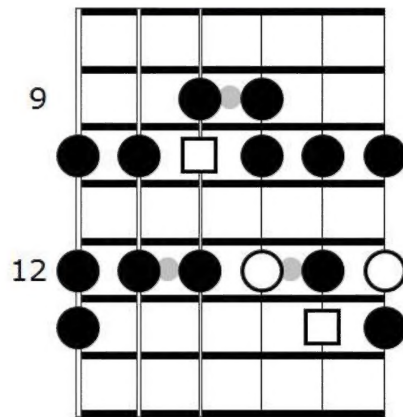
**All audio files in this book are available from
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C Major Scale Shapes

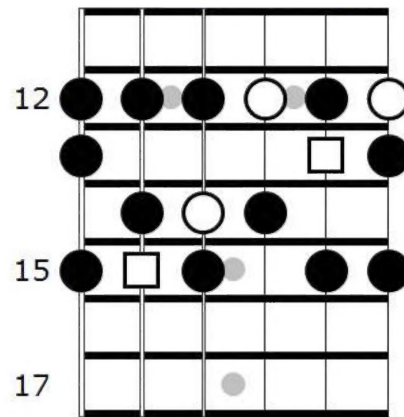
C Major Shape 1



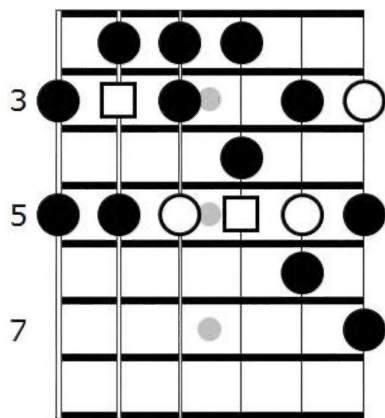
C Major Shape 2



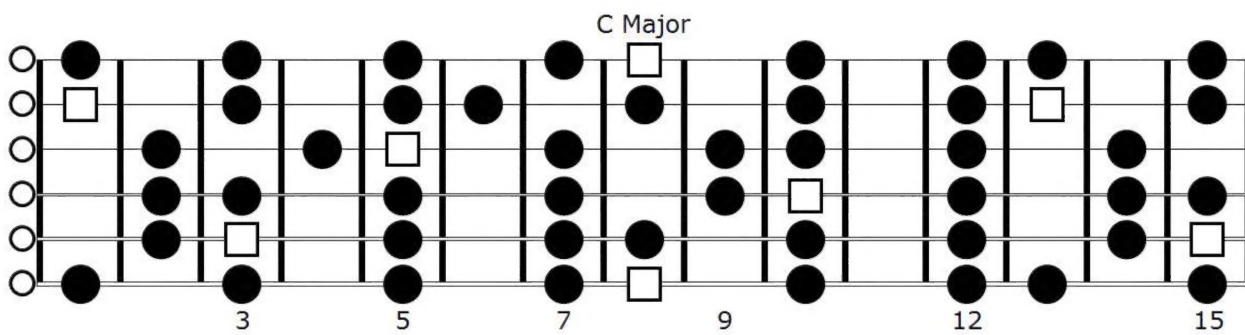
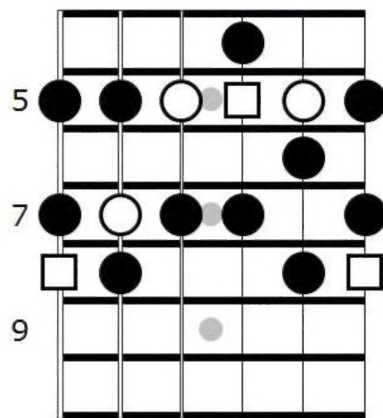
C Major Shape 3



C Major Shape 4



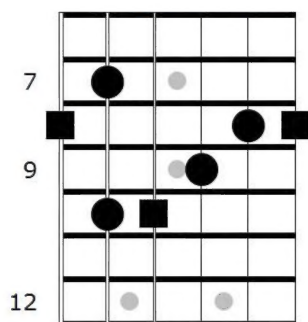
C Major Shape 5



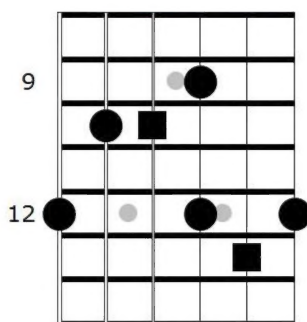
C Major Triad and Arpeggio Shapes

Triads

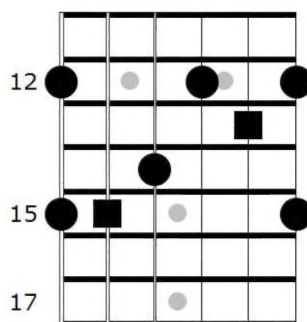
C Major Triad Shape 1



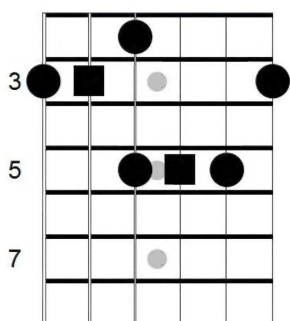
C Major Triad Shape 2



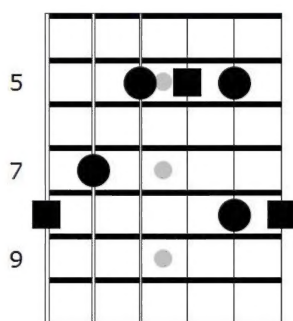
C Major Triad Shape 3



C Major Triad Shape 4

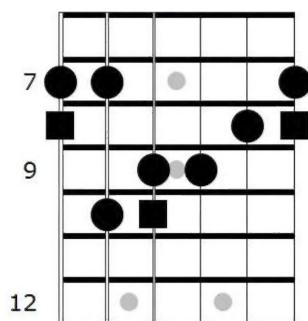


C Major Triad Shape 5

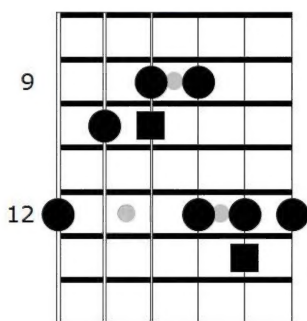


Arpeggios

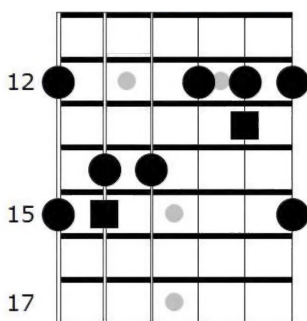
C Major 7 Shape 1



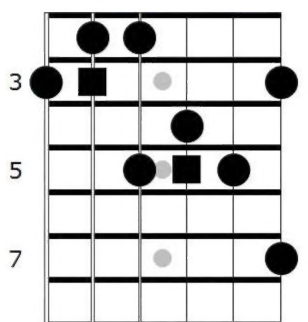
C Major 7 Shape 2



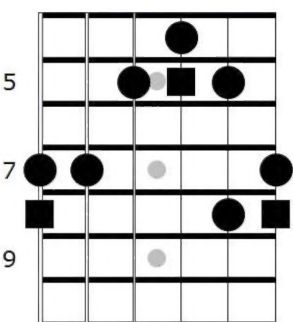
C Major 7 Shape 3



C Major 7 Shape 4



C Major 7 Shape 5



Typical Chord Progressions

Backing Track Major 1:



Backing Track Major 2:

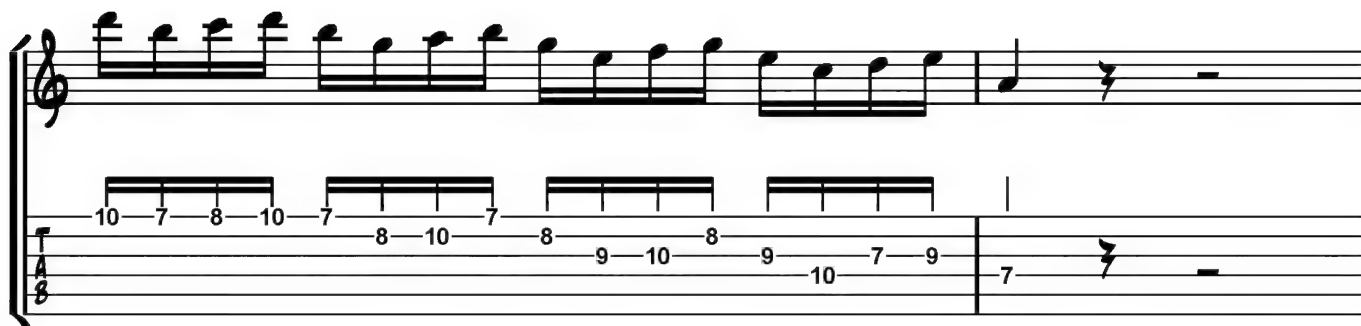


Backing Track Major 3:

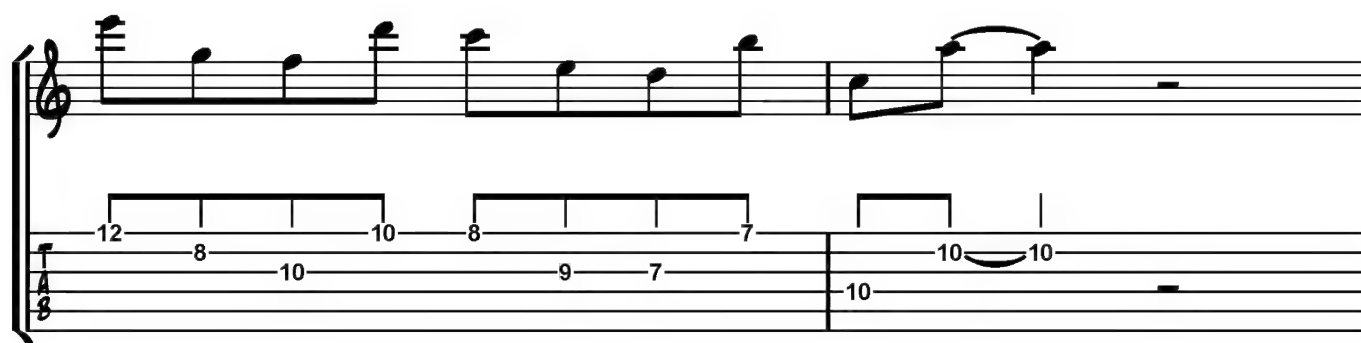


Useful Licks

Major Scale Lick 1:



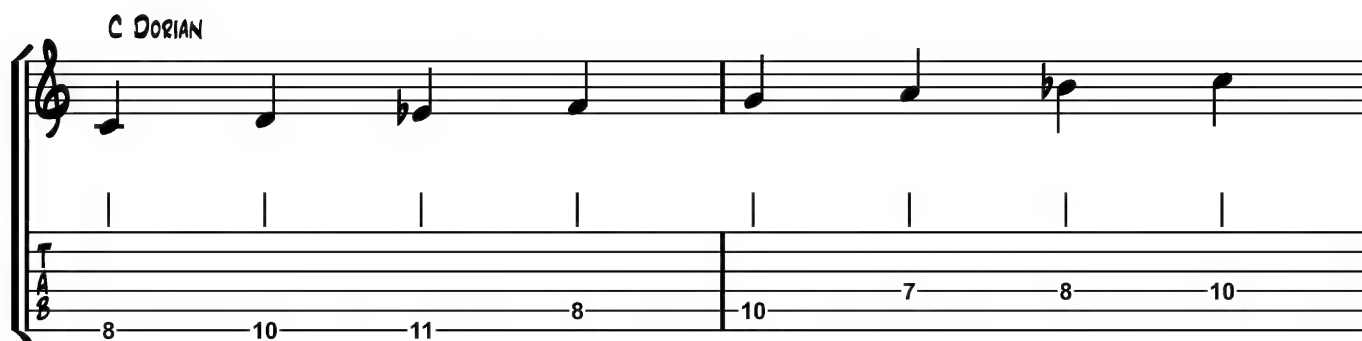
Major Scale Lick 2:



Major Scale Lick 3:



The Dorian Mode



Formula 1 2 b3 4 5 6 b7

Parent Scale: Major

Mode: 2

In a sentence: Cool, funky and relaxed.

So What – Miles Davis

Billy Jean – Michael Jackson

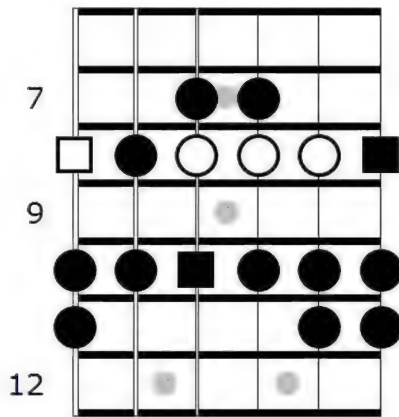
Tender Surrender – Steve Vai (with a few key changes to related modes)

The Dorian mode creates a laid back, chilled out vibe and as such it is commonly used to solo in downbeat rock, funk and jazz. It is heard in the A sections of Herbie Hancock's Maiden Voyage, Eleanor Rigby by The Beatles and Paradise by Coldplay.

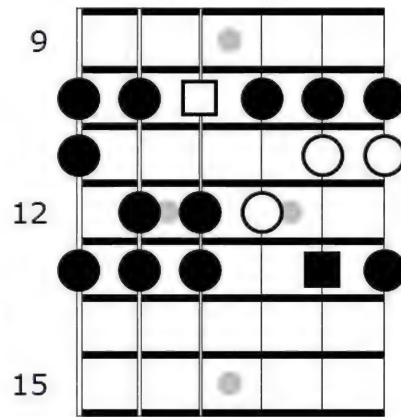
It is often used in modern rock and blues (such as the middle section of Stairway to Heaven by Led Zeppelin) and is one of the most commonly used minor modes.

C Dorian Scale Shapes

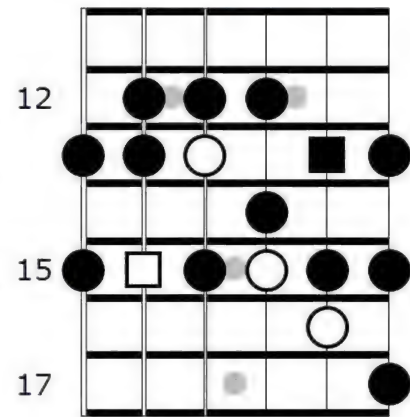
C Dorian Shape 1



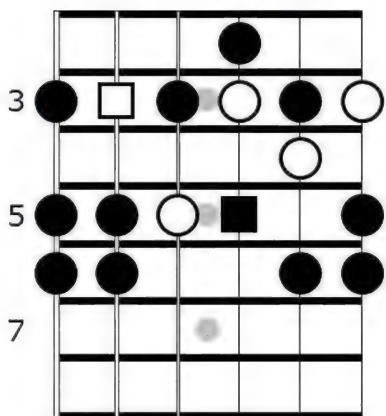
C Dorian Shape 2



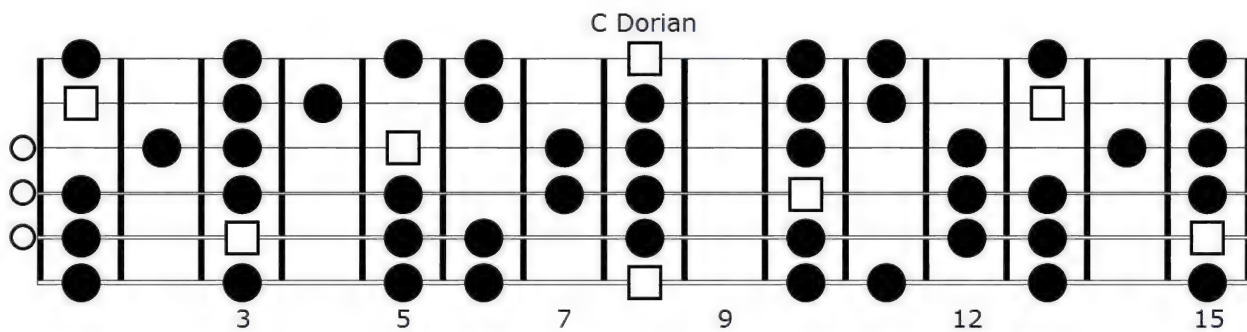
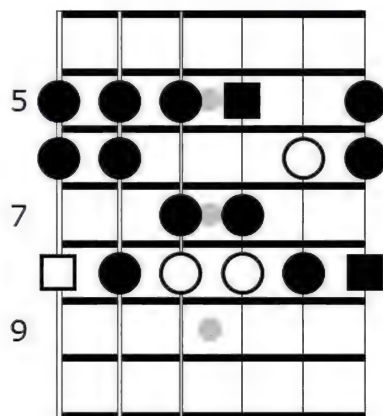
C Dorian Shape 3



C Dorian Shape 4



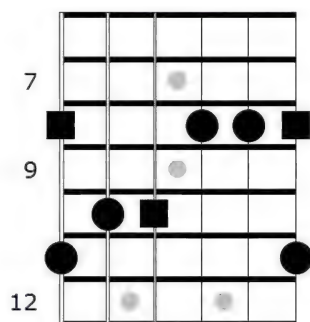
C Dorian Shape 5



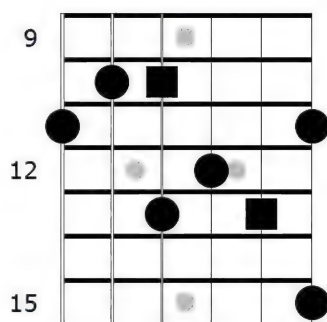
C Dorian Triad and Arpeggio Shapes

Triads

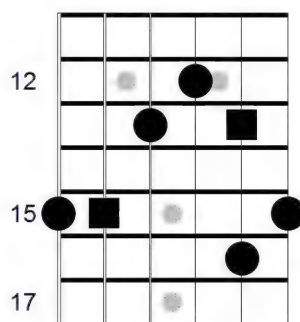
Cm Triad Shape 1



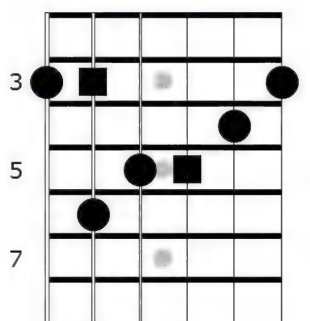
Cm Triad Shape 2



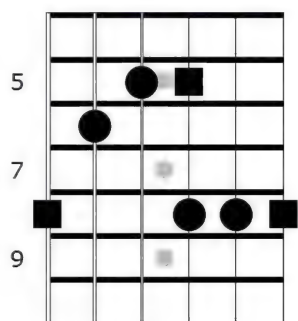
Cm Triad Shape 3



Cm Triad Shape 4

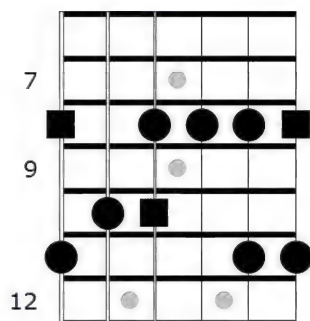


Cm Triad Shape 5

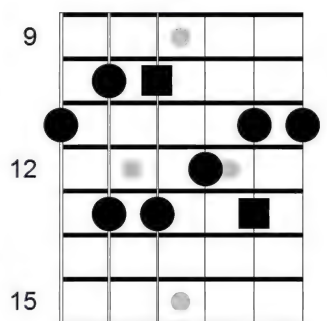


Arpeggios

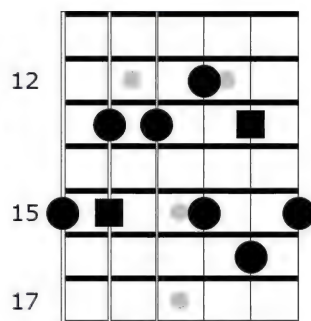
Cm7 Shape 1



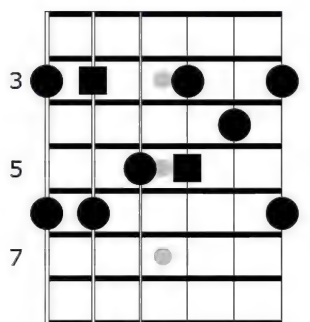
Cm7 Shape 2



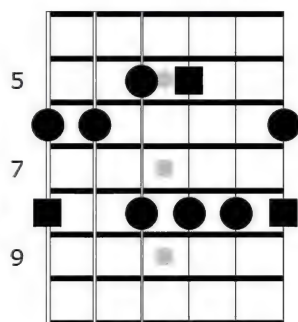
Cm7 Shape 3



Cm7 Shape 4



Cm7 Shape 5




Typical Chord Progressions

Backing Track Dorian 1:

Chord diagrams for Backing Track Dorian 1:

- Cm⁷**
- Dm⁷** (5 fret)




A musical staff in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The staff contains four measures, each with a single eighth note. The notes are Bb, C, D, and Bb, representing the Dorian mode for C minor.

Backing Track Dorian 2:

Chord diagrams for Backing Track Dorian 2:

- Cm⁹**
- Cm⁶** (7 fret)
- Cm⁹**
- Cm⁶** (7 fret)
- Cm⁷**




A musical staff in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The staff contains five measures, each with a single eighth note. The notes are Bb, C, D, C, and Bb, representing the Dorian mode for C minor.

Backing Track Dorian 3:

Chord diagrams for Backing Track Dorian 3:

- Cm⁷**
- F⁷**
- Cm⁷**
- F⁷**



A musical staff in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The staff contains four measures, each with a single eighth note. The notes are Bb, C, D, and Bb, representing the Dorian mode for C minor.

Useful Licks

Dorian Scale Lick 1:

Diagram illustrating Dorian Scale Lick 1. The notation is written on a grand staff (treble and bass clefs). The treble staff shows a melodic line starting on a whole note, followed by a series of eighth notes, and ending with a quarter note. The bass staff shows a corresponding bass line with fingerings indicated by numbers 10, 7, 8, 10, 8, 10, 11, 8, 10, 8, 11, 10, 8. The lick concludes with a quarter rest.

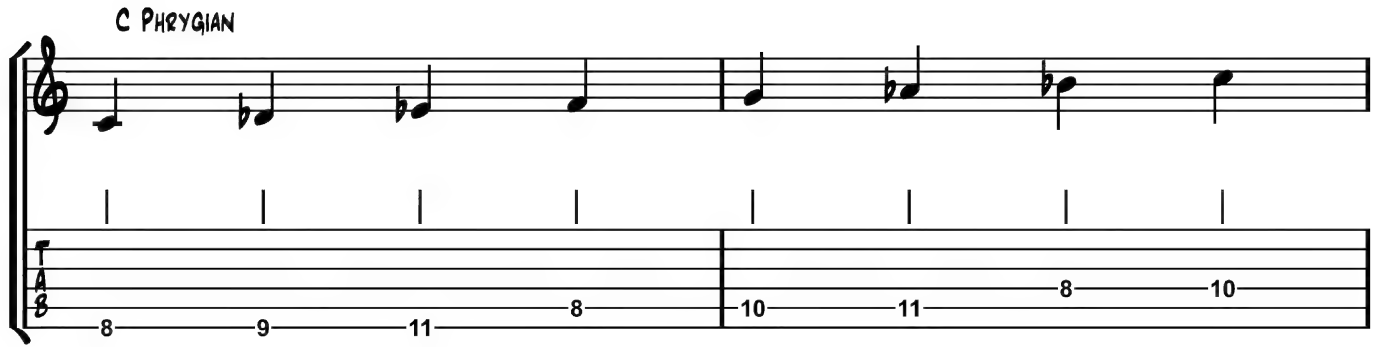
Dorian Scale Lick 2:

Diagram illustrating Dorian Scale Lick 2. The notation is written on a grand staff. The treble staff shows a melodic line starting on a whole note, followed by a series of eighth notes, and ending with a quarter note. The bass staff shows a corresponding bass line with fingerings indicated by numbers 10, 11, 10, 8, 11, 10, 8, 10, 8, 7, 8, 7, 10, 8, 7. The lick concludes with a quarter rest.

Dorian Scale Lick 3:

Diagram illustrating Dorian Scale Lick 3. The notation is written on a grand staff. The treble staff shows a melodic line starting on a whole note, followed by a series of eighth notes, and ending with a quarter note. The bass staff shows a corresponding bass line with fingerings indicated by numbers 10, 11, 10, 8, 10, 10, 11, 10, 8, 10, 7, 8, 7, 10, 7, 8. The lick concludes with a quarter rest.

The Phrygian Mode



Formula 1 b2 b3 4 5 b6 b7

Parent Scale: Major

Mode: 3

In a sentence: Spanish and dark.

War – Joe Satriani

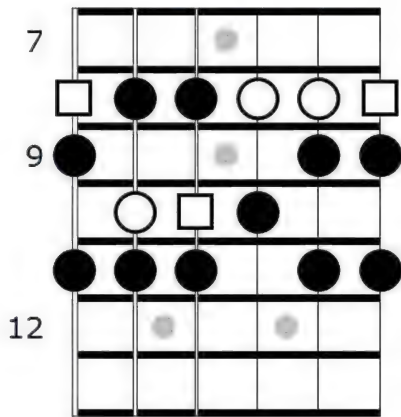
Wherever I May Roam – Metallica

The Phrygian mode is a dark-sounding, Spanish flavoured mode that is popular with players such as Chick Corea and Al Di Meola. It is often used in heavier rock music and can be heard in many tunes by Metallica.

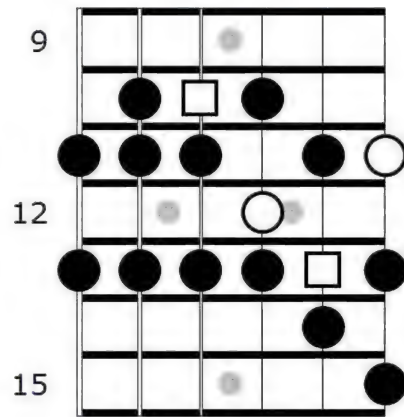
The Phrygian mode is identical to the Aeolian mode except that Phrygian contains a b2 scale degree. This b2 degree is responsible for the heavy, Spanish flavour.

C Phrygian Scale Shapes

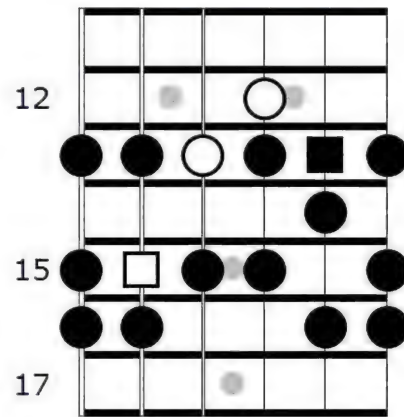
C Phrygian Shape 1



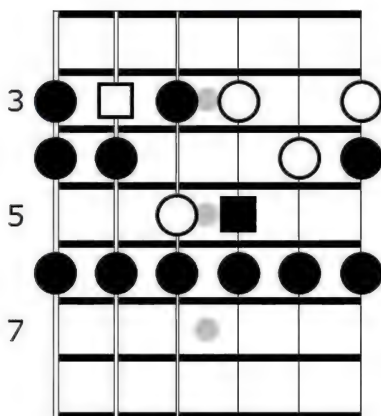
C Phrygian Shape 2



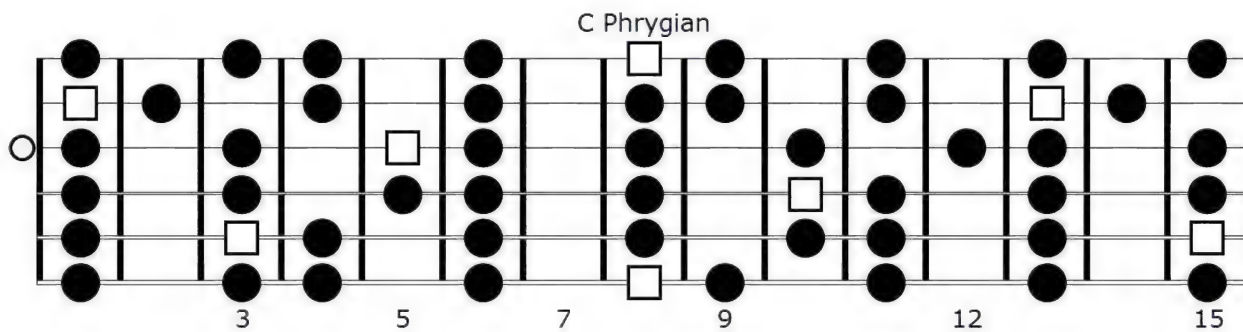
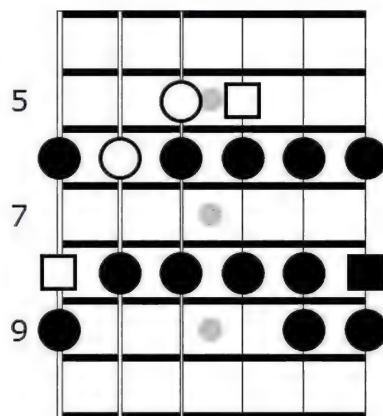
C Phrygian Shape 3



C Phrygian Shape 4



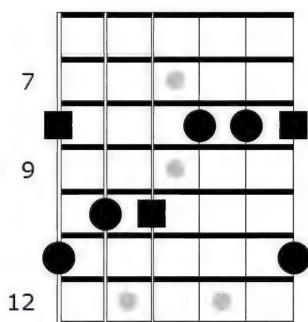
C Phrygian Shape 5



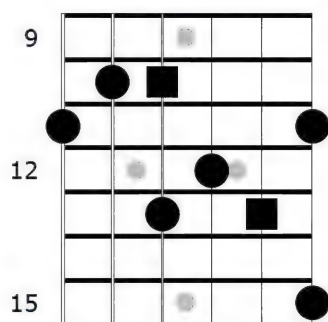
C Phrygian Triad and Arpeggio Shapes

Triads

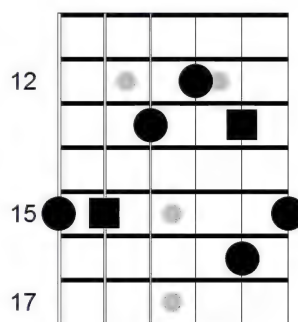
Cm Triad Shape 1



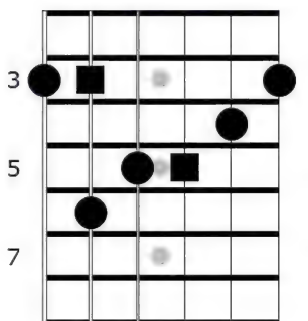
Cm Triad Shape 2



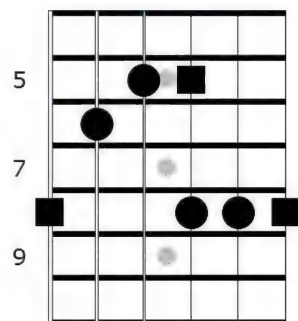
Cm Triad Shape 3



Cm Triad Shape 4

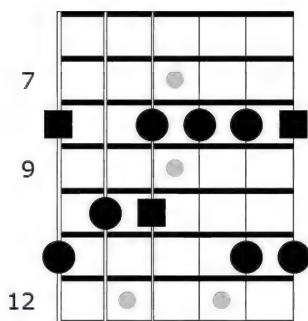


Cm Triad Shape 5

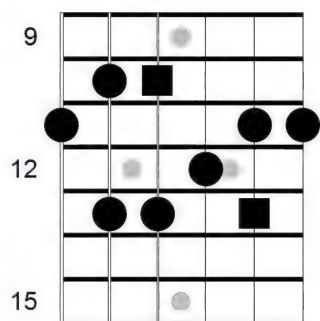


Arpeggios

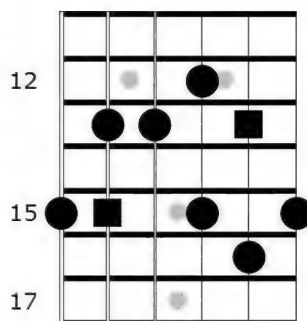
Cm7 Shape 1



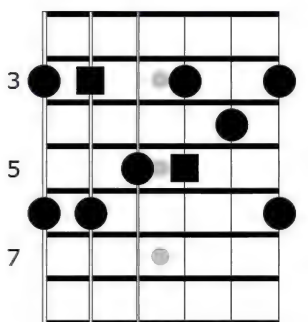
Cm7 Shape 2



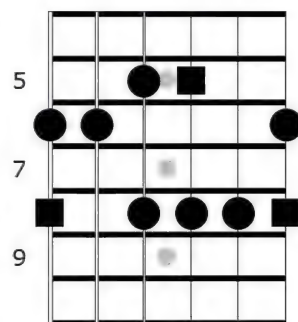
Cm7 Shape 3



Cm7 Shape 4



Cm7 Shape 5



Typical Chord Progressions

Backing Track Phrygian 1



Backing Track Phrygian 2



Backing Track Phrygian 3



Useful Licks

Phrygian Scale Lick 1:

Phrygian Scale Lick 1: This musical notation shows a lick in the Phrygian mode. The treble clef staff contains a sequence of eighth notes: A4 (flat), B4 (flat), C5, D5, E5, F5 (flat), G5, and A5 (flat). The lick concludes with a quarter rest. The bass clef staff provides a fretboard diagram for the same sequence, with fret numbers 8, 9, 11, 8, 10, 8, 11, 9, 8, 9, 11, 8, 10, 11, 8, 10, and 11 indicated below the strings. The diagram is divided into two measures by a bar line.

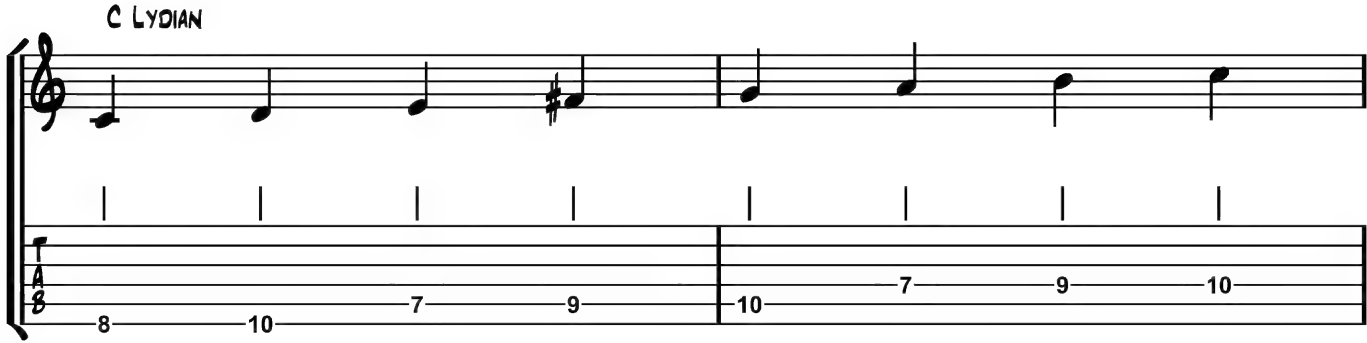
Phrygian Scale Lick 2:

Phrygian Scale Lick 2: This musical notation shows a lick in the Phrygian mode. The treble clef staff contains a sequence of eighth notes: A4 (flat), B4 (flat), C5, D5, E5, F5 (flat), G5, and A5 (flat). The lick concludes with a quarter rest. The bass clef staff provides a fretboard diagram for the same sequence, with fret numbers 8, 10, 8, 9, 11, 9, 8, 10, 8, 9, and 11 indicated below the strings. The diagram is divided into two measures by a bar line. A "FULL" label with an arrow points to the 9th fret on the 4th string in the second measure.

Phrygian Scale Lick 3:

Phrygian Scale Lick 3: This musical notation shows a lick in the Phrygian mode. The treble clef staff contains a sequence of eighth notes: A4 (flat), B4 (flat), C5, D5, E5, F5 (flat), G5, and A5 (flat). The lick concludes with a quarter rest. The bass clef staff provides a fretboard diagram for the same sequence, with fret numbers 8, 11, 9, 8, 10, 8, 11, 9, 8, 10, 8, 11, 10, 8, and 11 indicated below the strings. The diagram is divided into two measures by a bar line. Triplet markings (the number 3) are placed above the first four groups of three notes in both the treble and bass staves.

The Lydian Mode



Formula 1 2 3 #4 5 6 7

Parent Scale: Major

Mode: 4

In a sentence: Mystical and ethereal.

Flying in a Blue Dream – Joe Satriani

How I Miss You – Foo Fighters

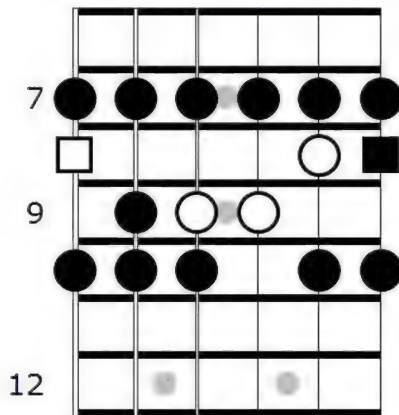
The introduction to **Hole Hearted** – Extreme

The Lydian mode is a major-sounding mode with one main difference from the traditional major scale: the 4th degree of the scale is raised by a semitone. This seemingly tiny alteration to the major scale creates an ‘other-worldly’ feeling and has been used with great results by musicians as diverse as Frank Zappa and Danny Elfman.

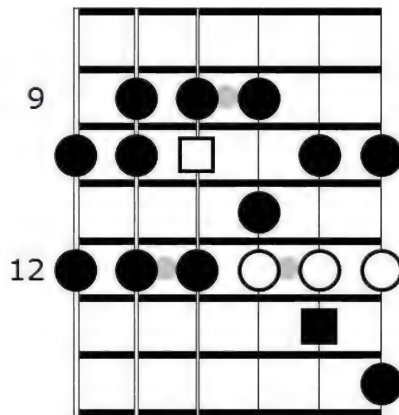
It is common in rock ballads and used to create a powerful, majestic feeling.

C Lydian Scale Shapes

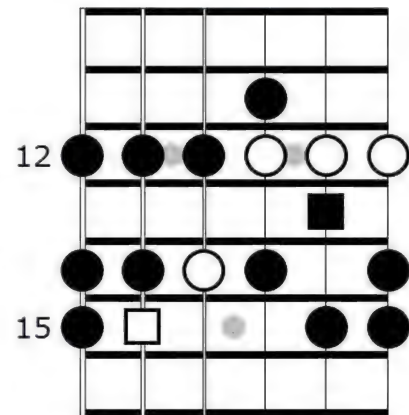
C Lydian Shape 1



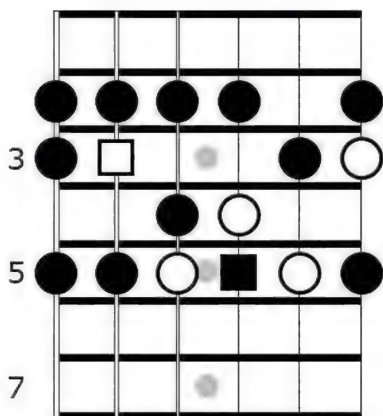
C Lydian Shape 2



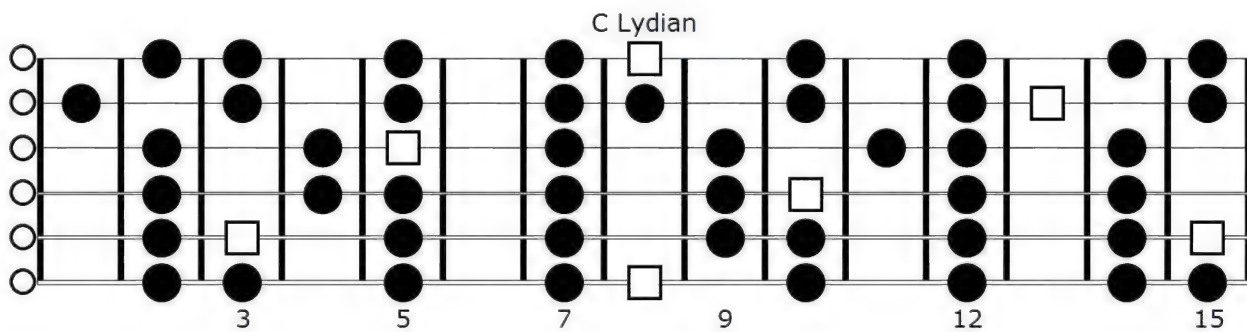
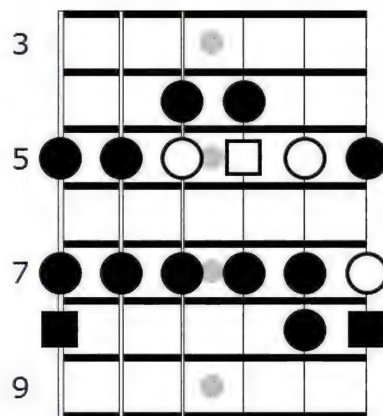
C Lydian Shape 3



C Lydian Shape 4



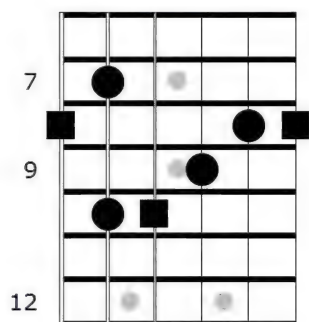
C Lydian Shape 5



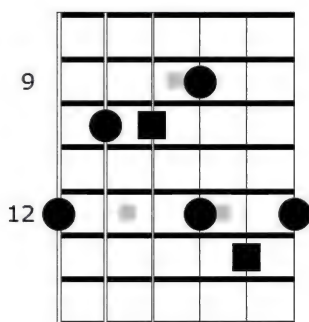
C Lydian Triad and Arpeggio Shapes

Triads

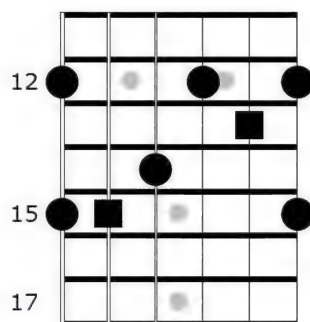
C Major Triad Shape 1



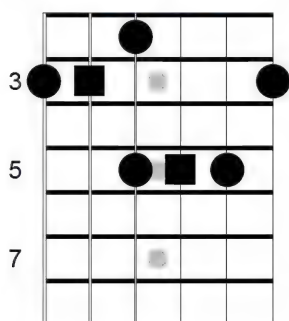
C Major Triad Shape 2



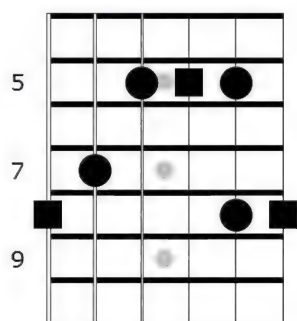
C Major Triad Shape 3



C Major Triad Shape 4

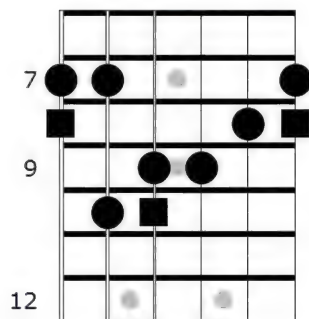


C Major Triad Shape 5

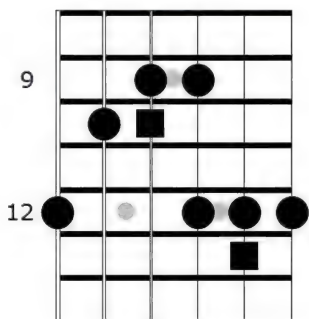


Arpeggios

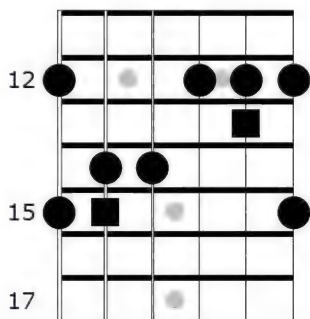
C Major 7 Shape 1



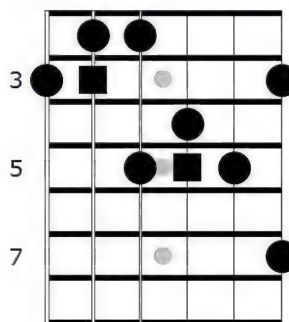
C Major 7 Shape 2



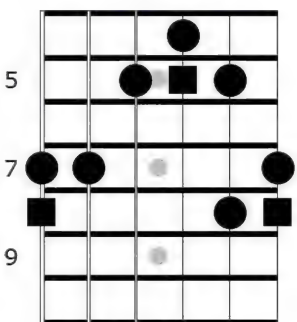
C Major 7 Shape 3



C Major 7 Shape 4

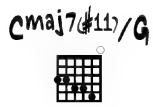


C Major 7 Shape 5



Typical Chord Progressions

Backing Track Lydian 1



Backing Track Lydian 2:



Backing Track Lydian 3:

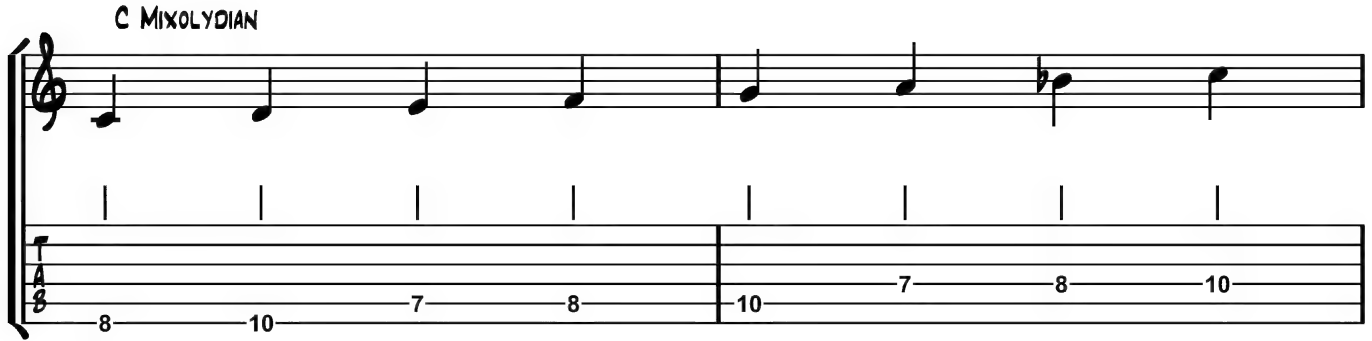


Useful Licks

Lydian Scale Lick 1:

Lydian Scale Lick 1: A musical notation example showing a lick in treble and bass clefs. The treble clef staff shows a sequence of notes: G4, A4, B4, C#4, D5, E5, F#5, G5, A5, B5, C#5, D6, E6, F#6, G6, A6, B6, C#6, D7, E7, F#7, G7, A7, B7, C#7, D8, E8, F#8, G8, A8, B8, C#8, D9, E9, F#9, G9, A9, B9, C#9, D10, E10, F#10, G10, A10, B10, C#10, D11, E11, F#11, G11, A11, B11, C#11, D12, E12, F#12, G12, A12, B12, C#12, D13, E13, F#13, G13, A13, B13, C#13, D14, E14, F#14, G14, A14, B14, C#14, D15, E15, F#15, G15, A15, B15, C#15, D16, E16, F#16, G16, A16, B16, C#16, D17, E17, F#17, G17, A17, B17, C#17, D18, E18, F#18, G18, A18, B18, C#18, D19, E19, F#19, G19, A19, B19, C#19, D20, E20, F#20, G20, A20, B20, C#20, D21, E21, F#21, G21, A21, B21, C#21, D22, E22, F#22, G22, A22, B22, C#22, D23, E23, F#23, G23, A23, B23, C#23, D24, E24, F#24, G24, A24, B24, C#24, D25, E25, F#25, G25, A25, B25, C#25, D26, E26, F#26, G26, A26, B26, C#26, D27, E27, F#27, G27, A27, B27, C#27, D28, E28, F#28, G28, A28, B28, C#28, D29, E29, F#29, G29, A29, B29, C#29, D30, E30, F#30, G30, A30, B30, C#30, D31, 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The Mixolydian Mode



Formula 1 2 3 4 5 6 b7

In a sentence: Bright and bluesy.

Parent Scale: Major

Mode: 5

More than a Feeling - Journey

Summer Song – Joe Satriani

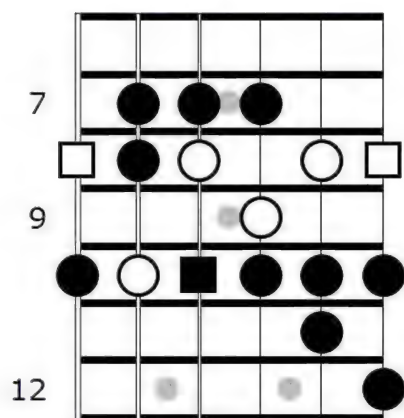
Sweet Child ‘O’ Mine – Guns N’ Roses

The Mixolydian mode is most commonly used by combining it with both major and minor pentatonic scales. It is frequently heard in blues, rock and country guitar solos and very often heard in the playing of Derek Trucks, the Allman Brothers Band and Stevie Ray Vaughan. If you’re listening to a 12 bar blues and the mood lifts from a minor to a major sound, this is often created from either using major pentatonic scales or the Mixolydian mode.

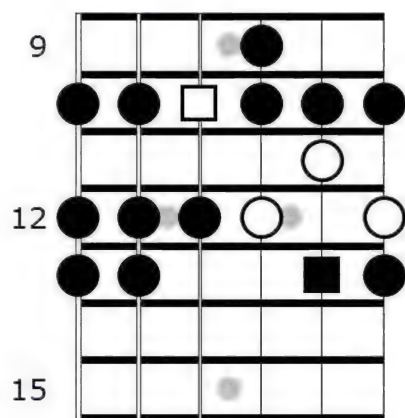
The Mixolydian mode is similar to the major scale, however Mixolydian contains a b7 interval which takes some of the bright shine off the pure major scale. By ‘dulling down’ the major scale’s brightness, Mixolydian becomes more suitable for upbeat rock and blues.

C Mixolydian Scale Shapes

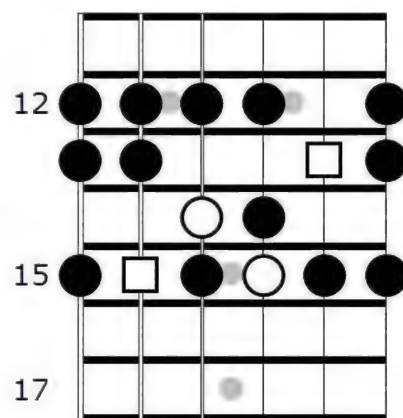
C Mixolydian Shape 1



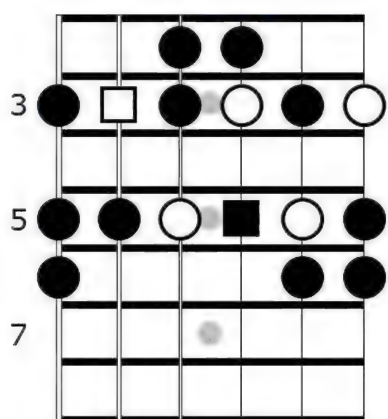
C Mixolydian Shape 2



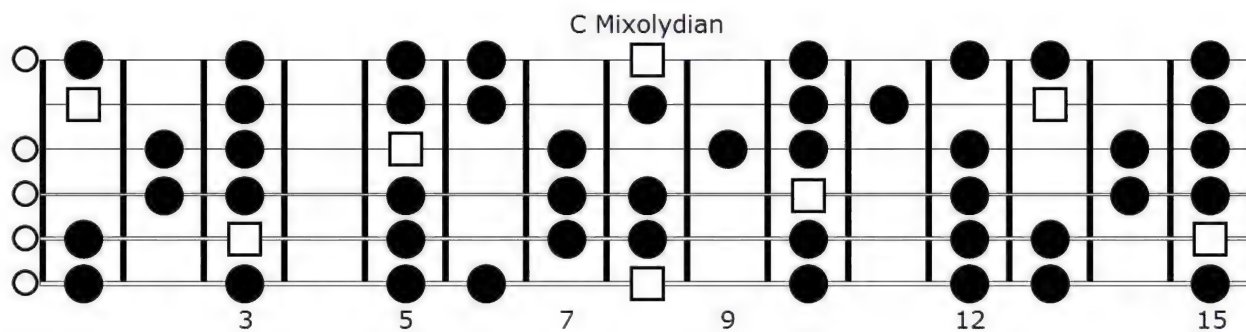
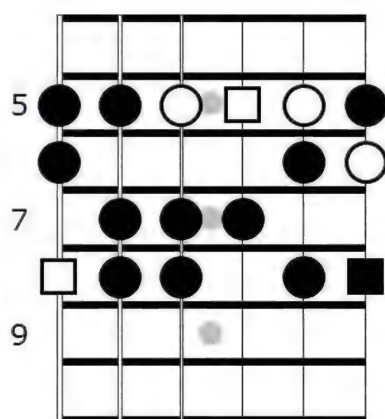
C Mixolydian Shape 3



C Mixolydian Shape 4



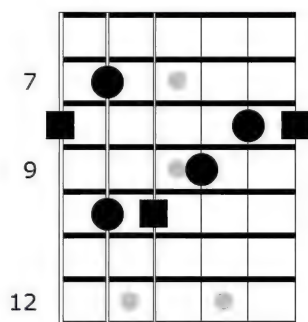
C Mixolydian Shape 5



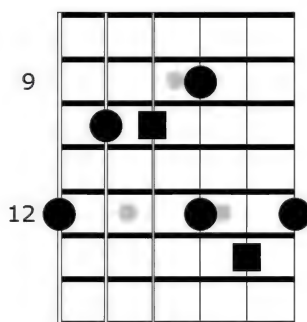
C Mixolydian Triad and Arpeggio Shapes

Triads

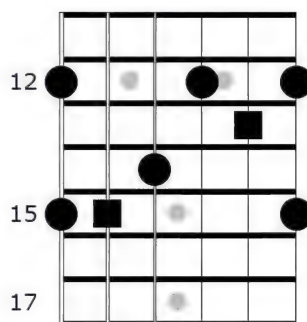
C Major Triad Shape 1



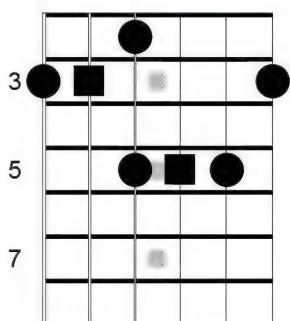
C Major Triad Shape 2



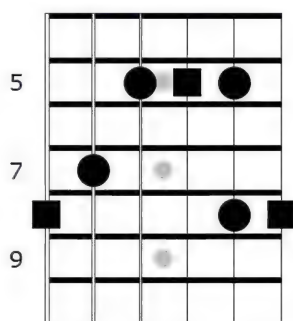
C Major Triad Shape 3



C Major Triad Shape 4

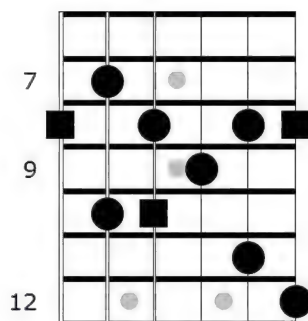


C Major Triad Shape 5

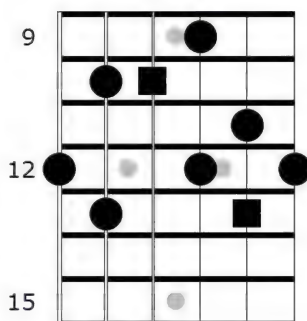


Arpeggios

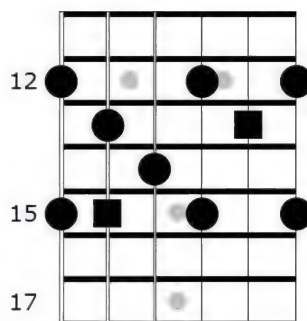
C7 Shape 1



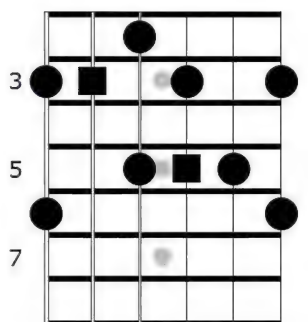
C7 Shape 2



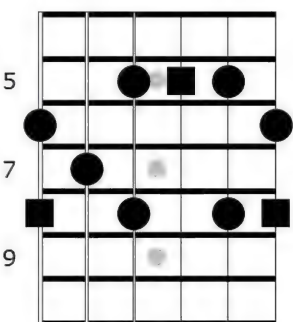
C7 Shape 3



C7 Shape 4



C7 Shape 5



Typical Chord Progressions

Backing Track Mixolydian 1:



Backing Track Mixolydian 2:



Backing Track Mixolydian 3:



Useful Licks

Mixolydian Scale Lick 1:

Musical notation for Mixolydian Scale Lick 1. The top staff shows the lick in treble clef, starting on G4 and ending on G4. The bottom staff shows the fretboard diagram with fingerings: 10-8-7-10-8-7-8-10-7-8-10-7-9-8.

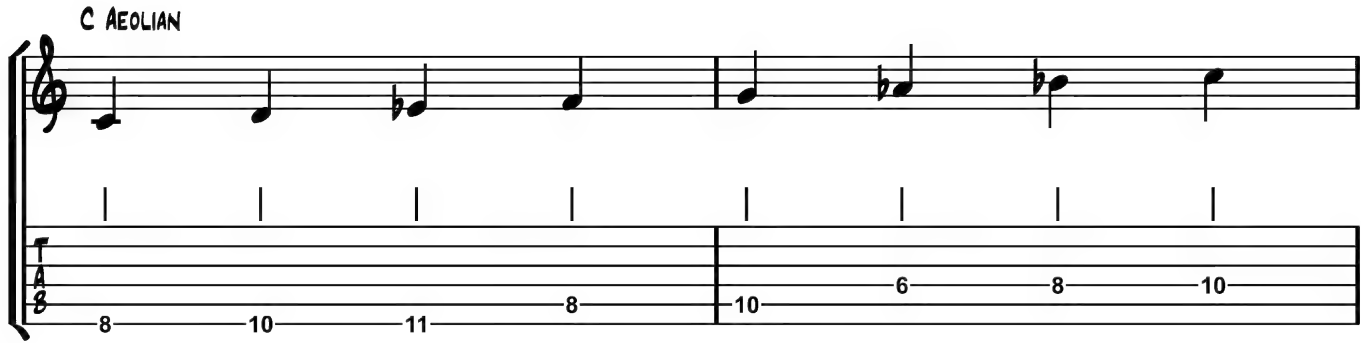
Mixolydian Scale Lick 2:

Musical notation for Mixolydian Scale Lick 2. The top staff shows the lick in treble clef, starting on G4 and ending on G4. The bottom staff shows the fretboard diagram with fingerings: 8-11-10-8-10-9-8-10-9-8.

Mixolydian Scale Lick 3:

Musical notation for Mixolydian Scale Lick 3. The top staff shows the lick in treble clef, starting on G4 and ending on G4. The bottom staff shows the fretboard diagram with fingerings: 7-8-10-7-8-10-7-9-10-8-10-11-11-12. A "FULL" label is present above the 11th fret.

The Aeolian Mode



Formula 1 2 b3 4 5 b6 b7

In a sentence: Boding and powerful.

Parent Scale: Major

Mode: 6

Still Got the Blues – Gary Moore

Europa – Carlos Santana

All Along the Watchtower – Bob Dylan

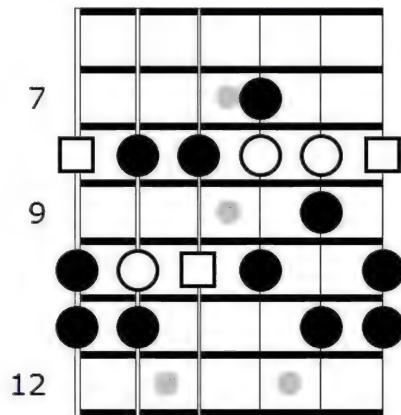
Aeolian is probably the most commonly used mode in heavy rock and metal. It is by nature a minor mode as it contains a b3, however, the addition of the b6 creates a darker, heavier sound than the Dorian Mode.

The Aeolian mode is also often used on minor jazz-blues tunes.

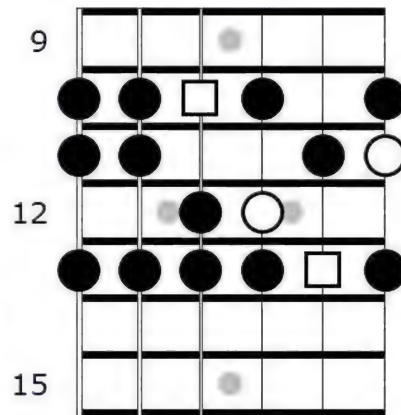
Modern rock tunes often use the Aeolian mode, a classic example being Empty Rooms by Gary Moore.

C Aeolian Scale Shapes

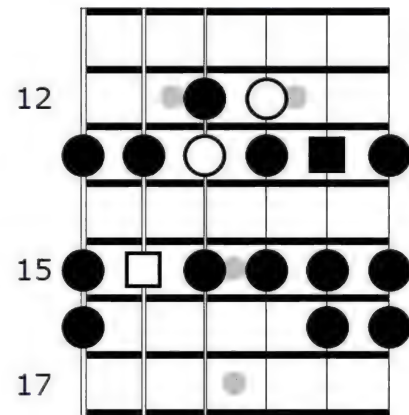
C Aeolian Shape 1



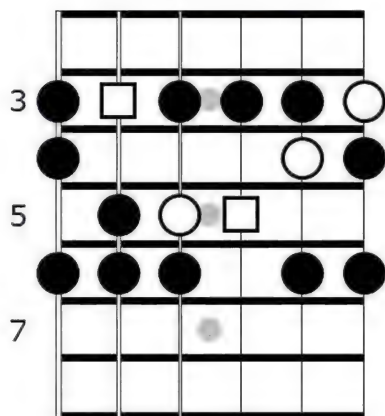
C Aeolian Shape 2



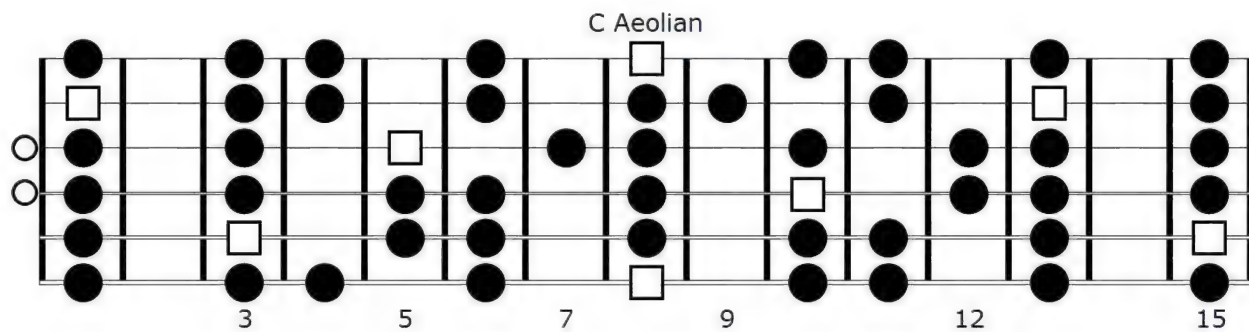
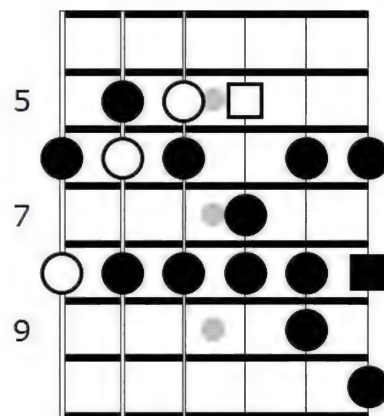
C Aeolian Shape 3



C Aeolian Shape 4



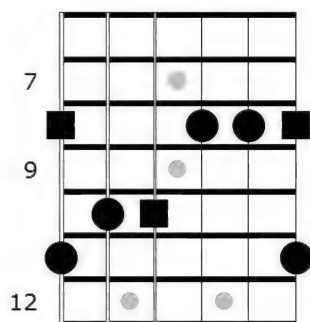
C Aeolian Shape 5



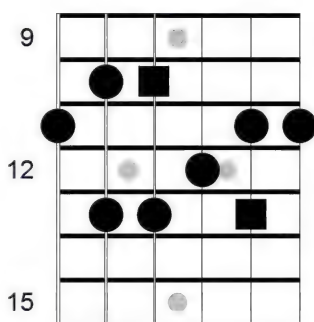
C Aeolian Triad and Arpeggio Shapes

Triads

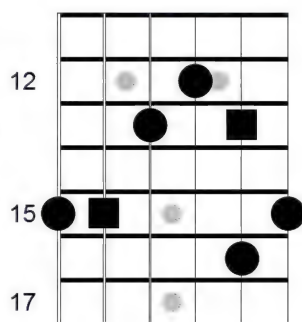
Cm Triad Shape 1



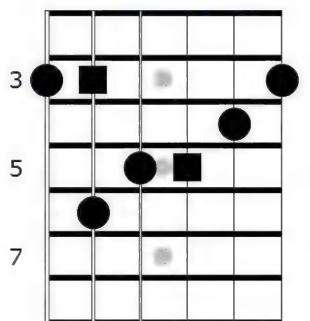
Cm7 Shape 2



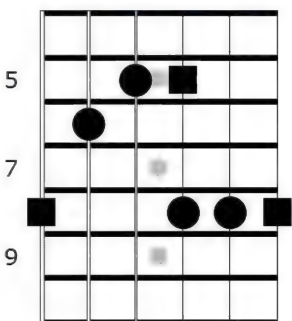
Cm Triad Shape 3



Cm Triad Shape 4

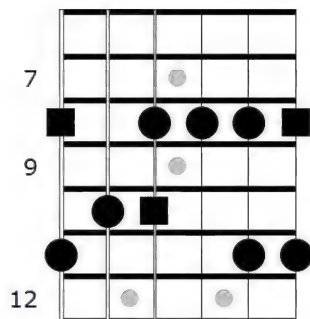


Cm Triad Shape 5

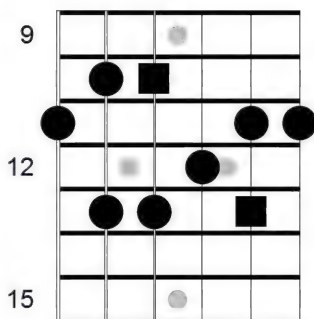


Arpeggios

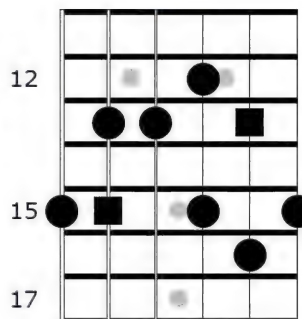
Cm7 Shape 1



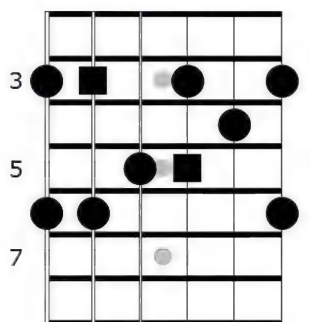
Cm7 Shape 2



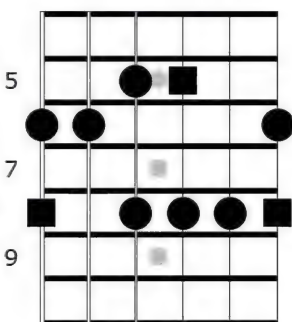
Cm7 Shape 3



Cm7 Shape 4



Cm7 Shape 5

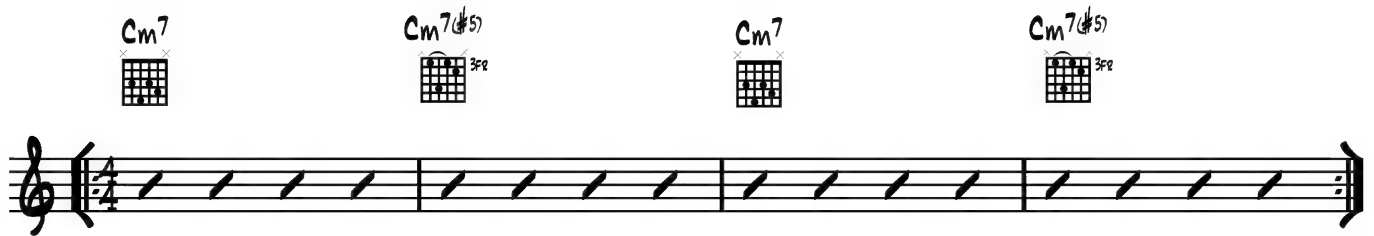


Typical Chord Progressions

Backing Track Aeolian 1:

Chord progression for Backing Track Aeolian 1:

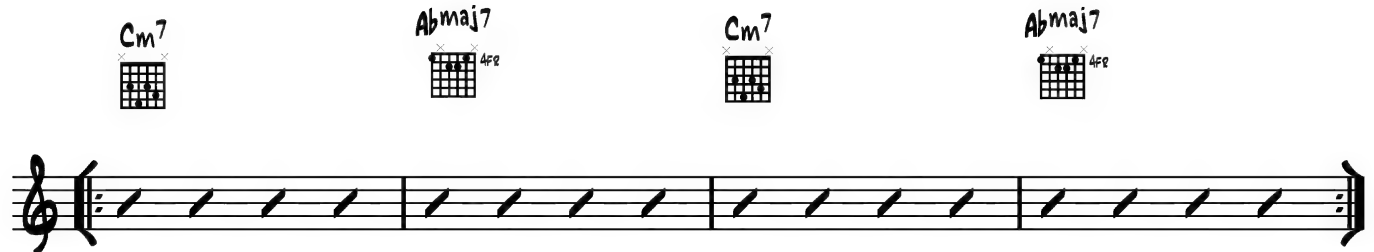
Chords: Cm^7 , $Cm^7(\sharp 5)$, Cm^7 , $Cm^7(\sharp 5)$



Backing Track Aeolian 2:

Chord progression for Backing Track Aeolian 2:

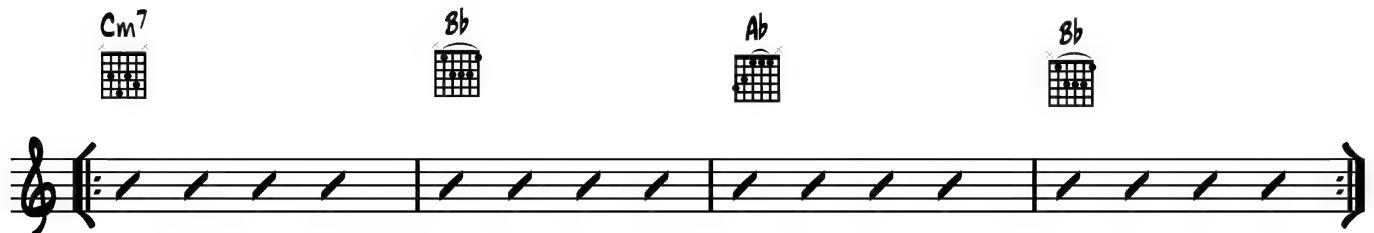
Chords: Cm^7 , $A\flat maj^7$, Cm^7 , $A\flat maj^7$



Backing Track Aeolian 3:

Chord progression for Backing Track Aeolian 3:

Chords: Cm^7 , $B\flat$, $A\flat$, $B\flat$



Useful Licks

Aeolian Scale Lick 1:

Diagram illustrating the Aeolian Scale Lick 1. The notation is written on a grand staff (treble and bass clefs). The treble staff shows a melodic line starting with a quarter rest, followed by eighth notes: B \flat , A, G, F, E, D, C, B \flat . The bass staff shows a bass line starting with a quarter rest, followed by eighth notes: 8, 11, 8, 10, 10, 8, 11, 9. A bracket above the treble staff groups the notes B \flat , A, G, F, E, D, C, B \flat . A bracket below the bass staff groups the notes 11, 8, 10, 10, 8, 11, 9. A 1/2 note symbol is placed above the 10 in the bass staff.

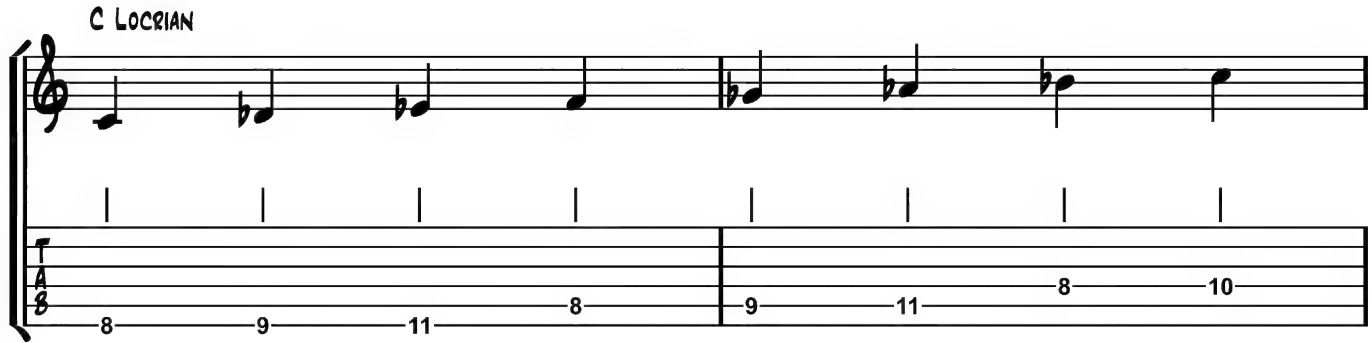
Aeolian Scale Lick 2:

Diagram illustrating the Aeolian Scale Lick 2. The notation is written on a grand staff. The treble staff shows a melodic line starting with a quarter rest, followed by eighth notes: B \flat , A, G, F, E, D, C, B \flat . The bass staff shows a bass line starting with a quarter rest, followed by eighth notes: 11, 8, 10, 11, 8, 9, 11, 8, 9, 10, 8, 8. A bracket above the treble staff groups the notes B \flat , A, G, F, E, D, C, B \flat . A bracket below the bass staff groups the notes 11, 8, 10, 11, 8, 9, 11, 8, 9, 10, 8, 8. A 3/4 note symbol is placed above the 10 in the bass staff.

Aeolian Scale Lick 3:

Diagram illustrating the Aeolian Scale Lick 3. The notation is written on a grand staff. The treble staff shows a melodic line starting with a quarter rest, followed by eighth notes: B \flat , A, G, F, E, D, C, B \flat . The bass staff shows a bass line starting with a quarter rest, followed by eighth notes: 7, 8, 10, 7, 8, 10, 7, 8, 10, 7, 8, 10, 8, 8, 10, 8. A bracket above the treble staff groups the notes B \flat , A, G, F, E, D, C, B \flat . A bracket below the bass staff groups the notes 7, 8, 10, 7, 8, 10, 7, 8, 10, 7, 8, 10, 8, 8, 10, 8. A 3/4 note symbol is placed above the 8 in the bass staff.

The Locrian Mode



Formula 1 b2 3 4 b5 b6 b7

Parent Scale: Major

Mode: 7

In a sentence: Dark, dirty, dissonant and aggressive.

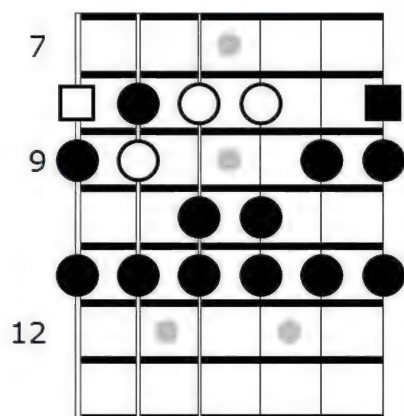
The Locrian mode is rarely used in popular music but crops up fairly often in death metal and heavier solos. It is also sometimes surprising to learn that it is one of the most commonly used modes in jazz, and often occurs whenever you see a m7b5 chord.

Every note in the Locrian scale apart from the 4th is flattened so it almost is as far away from the Major scale as you can get. However, because our ears are used to hearing major melodies and harmony, we are often tricked into subconsciously reorganising chord progressions so that we hear them as Major scale progressions.

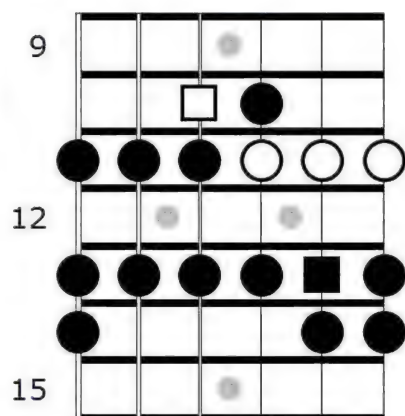
In heavy metal, the Locrian mode is often played over power chords with a b5 to keep the harmony simple and let the melody of the scale define the tonal centre.

C Locrian Scale Shapes

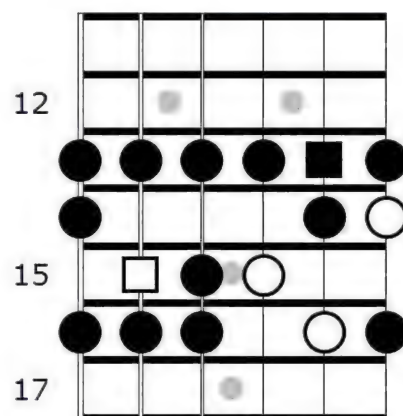
C Locrian Shape 1



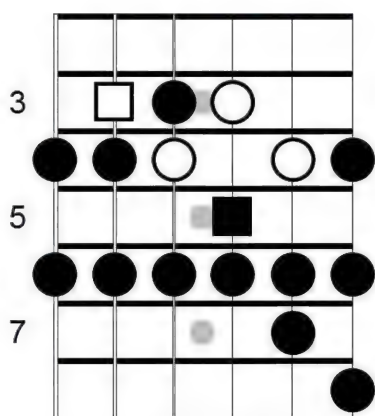
C Locrian Shape 2



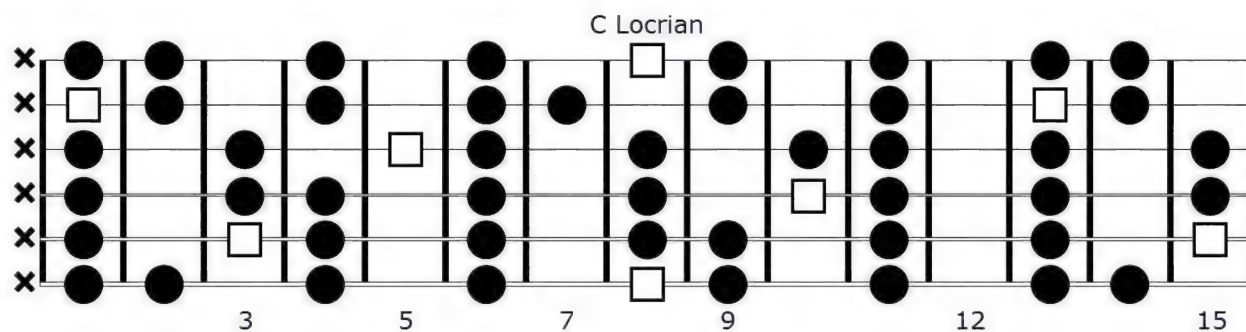
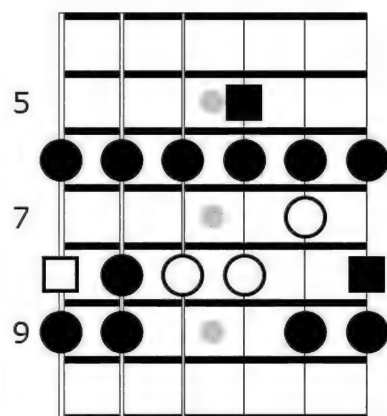
C Locrian Shape 3



C Locrian Shape 4



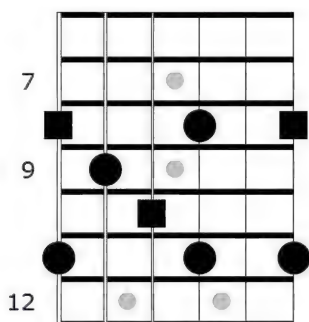
C Locrian Shape 5



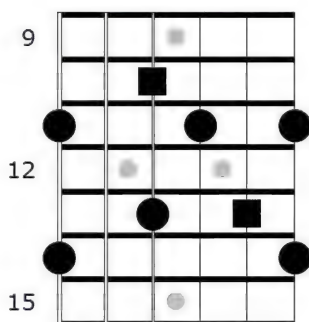
C Locrian Triad and Arpeggio Shapes

Triads

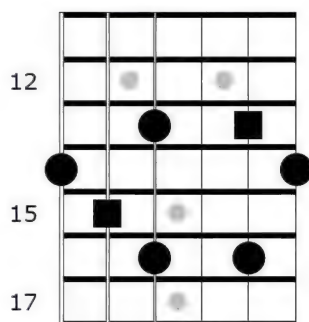
Cmb5 Triad Shape 1



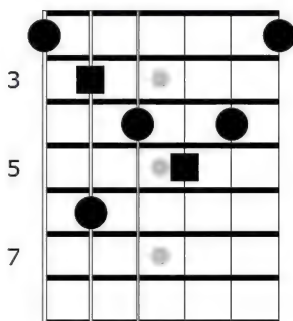
Cmb5 Triad Shape 2



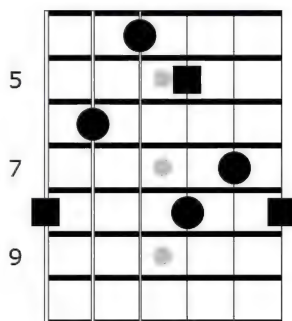
Cmb5 Triad Shape 3



Cmb5 Triad Shape 4

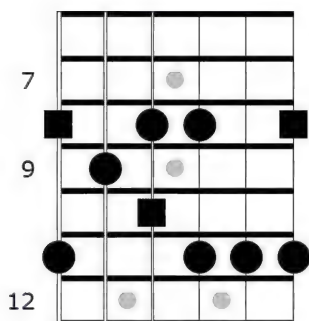


Cmb5 Triad Shape 5

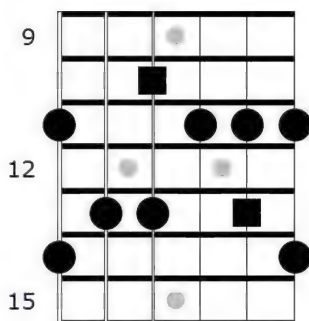


Arpeggios

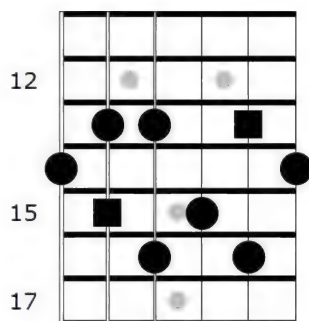
Cm7b5 Shape 1



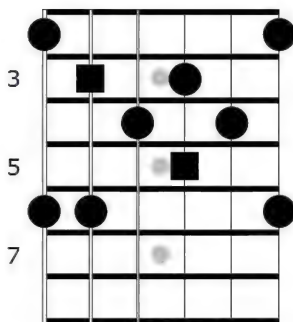
Cm7b5 Shape 2



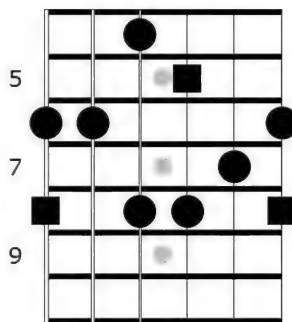
Cm7b5 Shape 3



Cm7b5 Shape 4



Cm7b5 Shape 5



Typical Chord Progressions

Backing Track Locrian 1:

G \flat /C



D \flat



Backing Track Locrian 2:

Cm7(\flat 5)



G \flat /C



Backing Track Locrian 3:

Cm7(\flat 5)



G \flat /C



Cm7(\flat 5)



G \flat /C



Useful Licks

Locrian Scale Lick 1:

Locrian Scale Lick 1: A musical notation for a guitar lick in the Locrian scale. The notation is written on a grand staff (treble and bass clefs). The treble staff shows a melodic line with a 3rd fret barre and a 3rd fret barre. The bass staff shows a bass line with a 3rd fret barre and a 3rd fret barre. The lick is composed of a series of eighth and sixteenth notes, with a final quarter note and a half note. The fret numbers for the bass staff are: 8, 9, 8, 11, 9, 7, 10, 8, 11, 10, 8, 11, 9, 11.

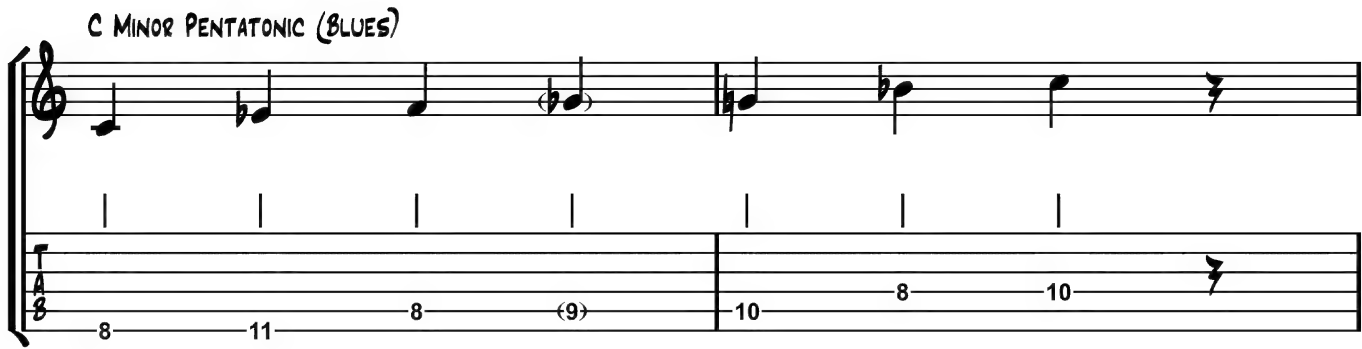
Locrian Scale Lick 2:

Locrian Scale Lick 2: A musical notation for a guitar lick in the Locrian scale. The notation is written on a grand staff (treble and bass clefs). The treble staff shows a melodic line with a 3rd fret barre and a 3rd fret barre. The bass staff shows a bass line with a 3rd fret barre and a 3rd fret barre. The lick is composed of a series of eighth and sixteenth notes, with a final quarter note and a half note. The fret numbers for the bass staff are: 10, 11, 8, 10, 11, 8, 10, 9, 7, 9, 8, 11.

Locrian Scale Lick 3:

Locrian Scale Lick 3: A musical notation for a guitar lick in the Locrian scale. The notation is written on a grand staff (treble and bass clefs). The treble staff shows a melodic line with a 3rd fret barre and a 3rd fret barre. The bass staff shows a bass line with a 3rd fret barre and a 3rd fret barre. The lick is composed of a series of eighth and sixteenth notes, with a final quarter note and a half note. The fret numbers for the bass staff are: 8, 11, 9, 8, 10, 11, 8, 10, 7, 6, 8, 11, 10, 9.

The Minor Pentatonic (Blues) Scale



Formula 1 b3 4 (b5) 5 b7

In a sentence: The essential sound of rock and blues guitar.

The minor pentatonic (blues) scale is the most ubiquitous scale in modern electric guitar music. I would estimate that over 80% of the classic rock solos are based around this important sound.

The minor pentatonic scale is normally the first scale that beginner guitarists learn, and quite rightly so. It is instantly accessible, easy to play and immediately lends itself to some of the most classic guitar licks ever recorded.

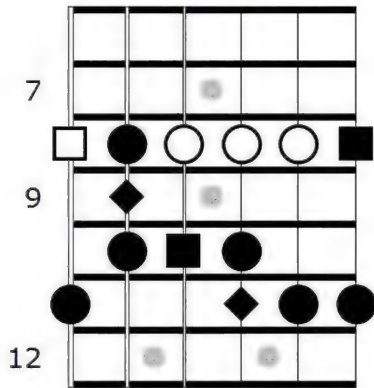
Essentially, the minor pentatonic scale *is* the sound of blues and rock. It can be played over major and minor keys and is extremely versatile.

The blues scale is created by adding an extra b5 note to the standard pentatonic scale. The extra b5 or 'blues' note unsurprisingly adds a more sombre, bluesy air to the sound.

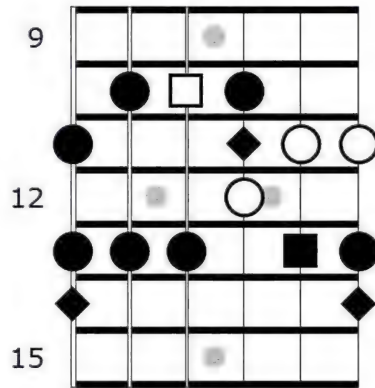
The minor pentatonic scale is literally used by everyone at some stage so it is pointless to list its main protagonists. Lightnin' Hopkins, Jimi Hendrix, Jimmy Page, Eric Johnson and Paul Gilbert are all excellent examples of players who have treated the minor pentatonic scale in different ways.

C Minor Pentatonic Scale Shapes

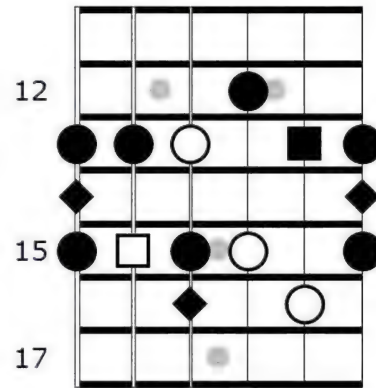
C Minor Pentatonic
Shape 1



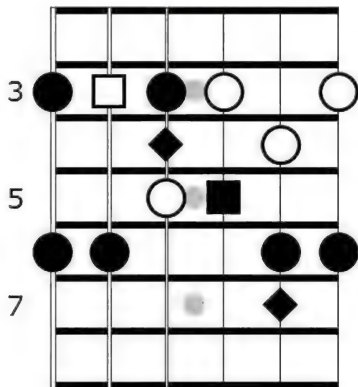
C Minor Pentatonic
Shape 2



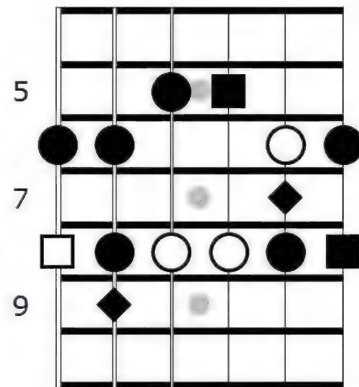
C Minor Pentatonic
Shape 3



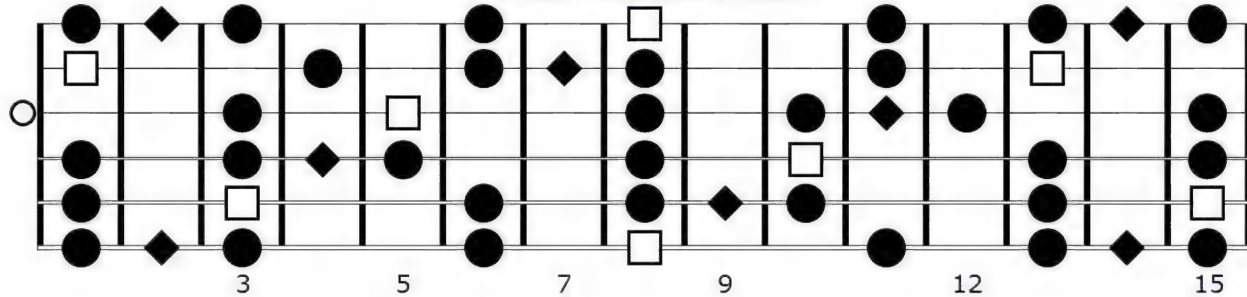
C Minor Pentatonic
Shape 4



C Minor Pentatonic
Shape 5



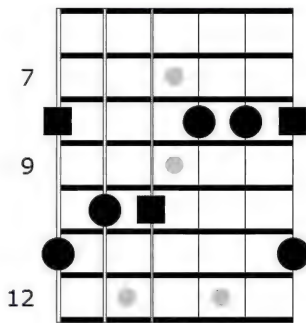
C Minor Pentatonic / Blues



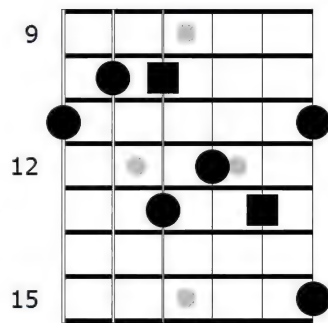
C Minor Pentatonic Triad and Arpeggio Shapes

Triads

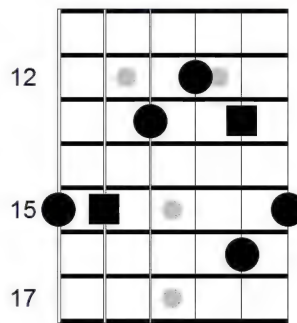
Cm Triad Shape 1



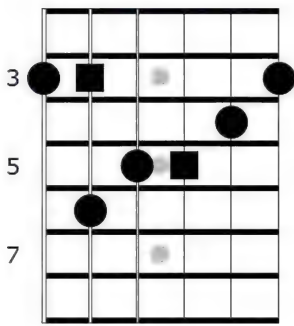
Cm Triad Shape 2



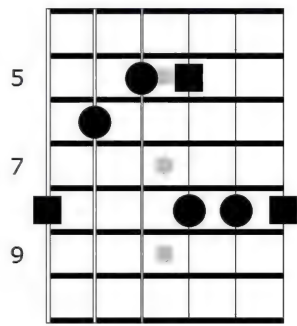
Cm Triad Shape 3



Cm Triad Shape 4

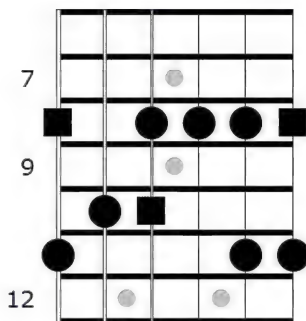


Cm Triad Shape 5

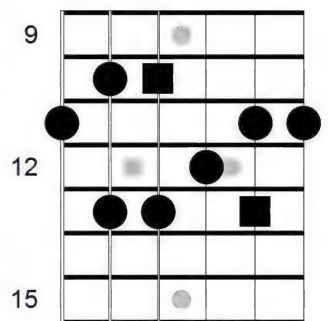


Arpeggios

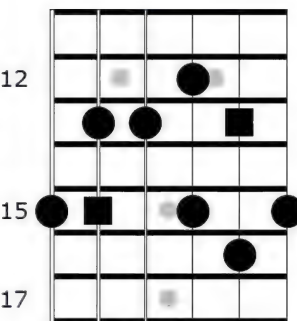
Cm7 Shape 1



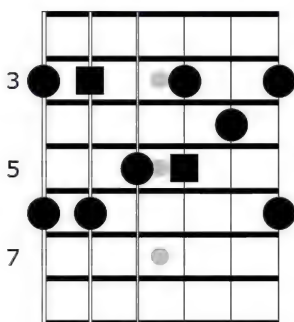
Cm7 Shape 2



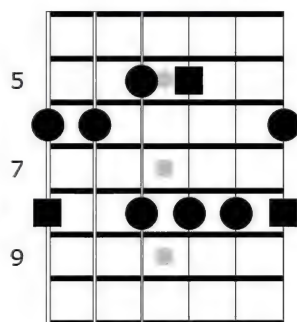
Cm7 Shape 3



Cm7 Shape 4



Cm7 Shape 5





Typical Chord Progressions

Backing Track Minor Pentatonic 1:

Chord progression for Backing Track Minor Pentatonic 1:



Chords: Cm^7 , Bb/C , Cm^7 , Bb/C



Backing Track Minor Pentatonic 2:

Chord progression for Backing Track Minor Pentatonic 2:



Chords: Cm , Bb , Ab , Ab , Bb



Backing Track Minor Pentatonic 3:

Chord progression for Backing Track Minor Pentatonic 3:

Chords: Cm , Eb , Bb , F , Eb



Useful Licks

Minor Pentatonic Scale Lick 1:

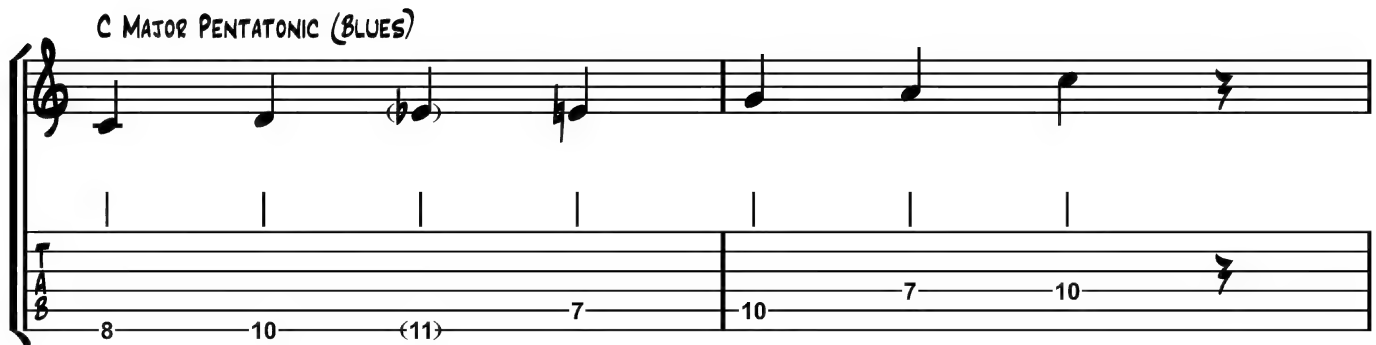
The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes, with a final measure containing a quarter rest. The bottom staff is a bass clef with a key signature of one flat. It contains a bass line of eighth and sixteenth notes, with a final measure containing a quarter rest. The melody and bass line are written in a simple, folk-like style.

Minor Pentatonic Scale Lick 2:

Minor Pentatonic Scale Lick 3:

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth notes, with four groups of three notes beamed together and marked with a '3' above them. The bottom staff is a bass clef with a key signature of one flat. It contains a bass line of eighth notes, with four groups of three notes beamed together and marked with a '3' above them. The system ends with a double bar line.

The Major Pentatonic (Blues) Scale



Formula 1 2 (b3) 3 5 6

In a sentence: Bright and beautiful blues.

The major pentatonic scale is almost as widely used in modern music as its minor cousin, however the brighter sound of the major pentatonic is less gritty and is often used in conjunction with the minor pentatonic scale to lift the music to more uplifting feelings.

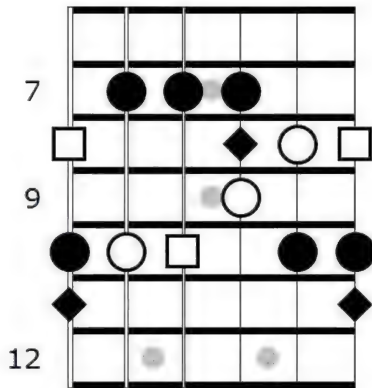
The major pentatonic blues scale includes an additional b3 interval that takes the bright, happy sound of the major pentatonic scale back towards more jazzy territory.

The fingering for the major and minor blues scales are identical, and the major blues scale is often viewed as 'the same' as the minor pentatonic scale, but just starting three frets lower.

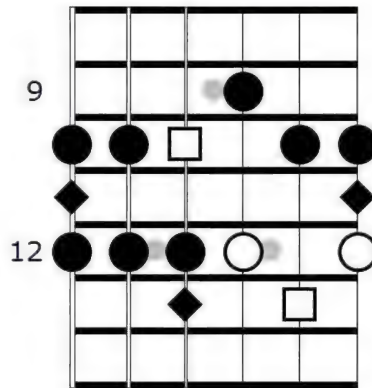
Stevie Ray Vaughan and Jimi Hendrix were masters of combining major and minor pentatonic scales to create rich and complex emotions in their solos.

C Major Pentatonic Scale Shapes

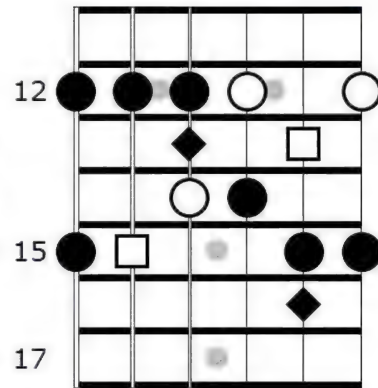
C Major Pentatonic
Shape 1



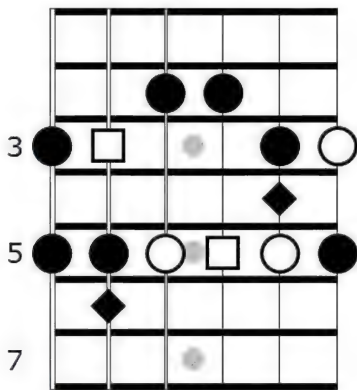
C Major Pentatonic
Shape 2



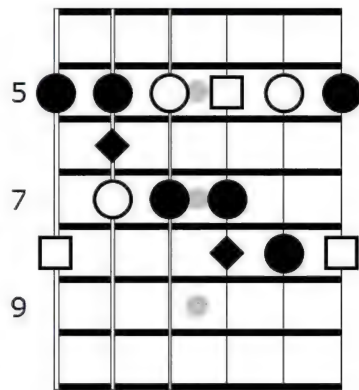
C Major Pentatonic
Shape 3



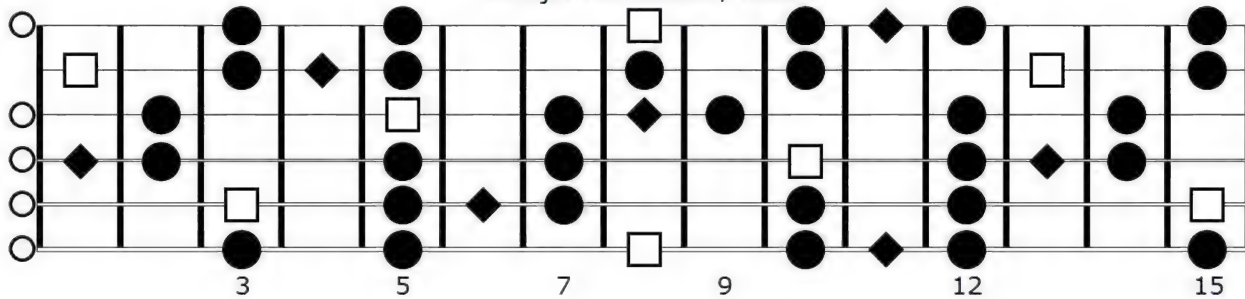
C Major Pentatonic
Shape 4



C Major Pentatonic
Shape 5



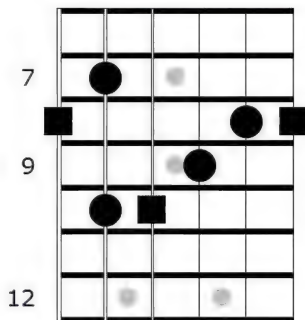
C Major Pentatonic / Blues



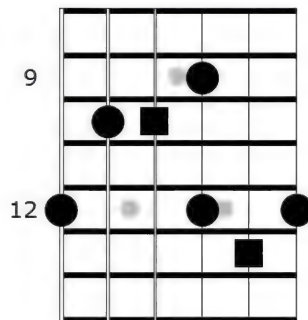
C Major Pentatonic Triad and Arpeggio Shapes

Triads

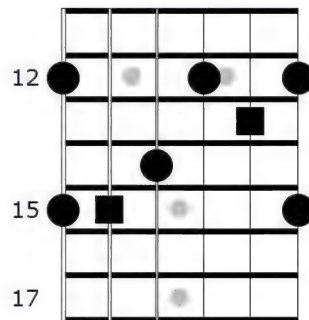
C Major Triad Shape 1



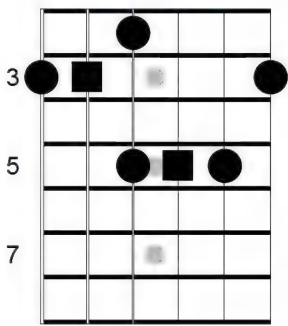
C Major Triad Shape 2



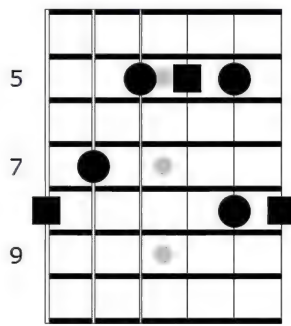
C Major Triad Shape 3



C Major Triad Shape 4



C Major Triad Shape 5



Arpeggios

While you can play a major 6th arpeggio in association with a major pentatonic scale, it is so similar to the original scale, there's not a huge amount of point using that arpeggio in this context.

Typical Chord Progressions

Backing Track Major Pentatonic 1:



Backing Track Major Pentatonic 2:

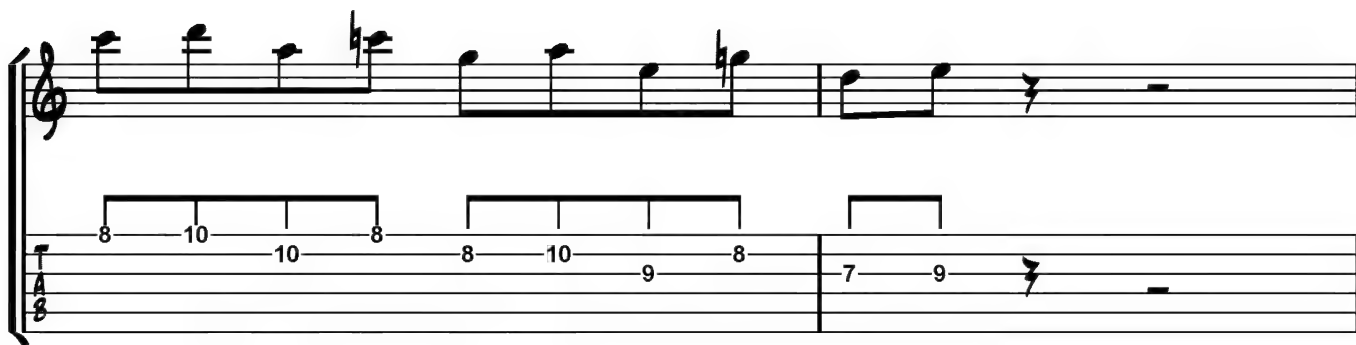


Backing Track Major Pentatonic 3:

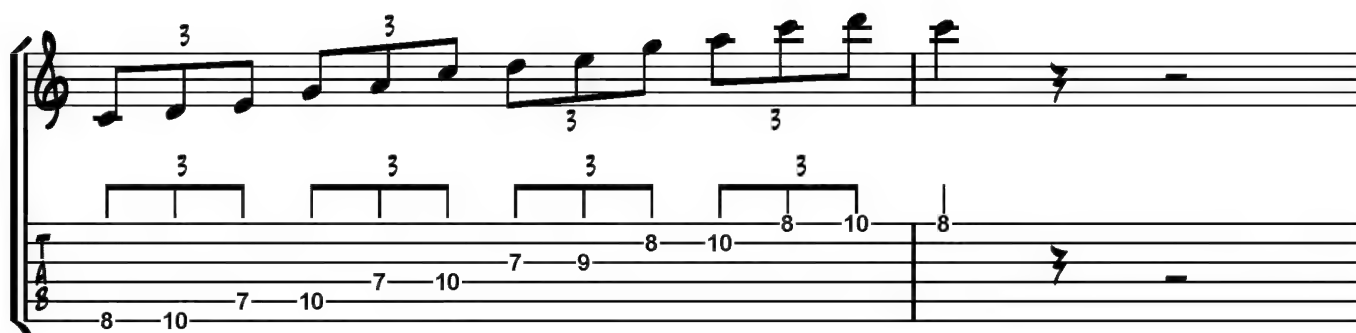


Useful Licks

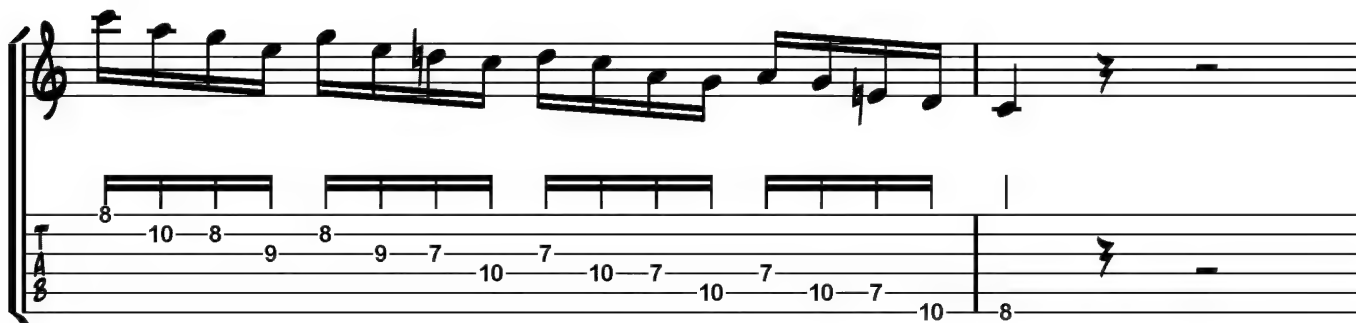
Major Pentatonic Scale Lick 1:



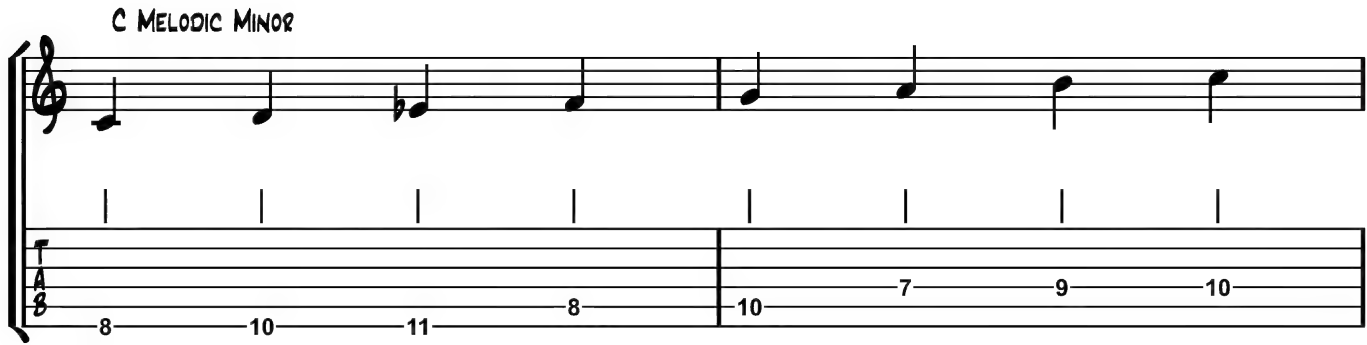
Major Pentatonic Scale Lick 2:



Major Pentatonic Scale Lick 3:



The Melodic Minor Mode



Formula 1 2 b3 4 5 6 7

In a sentence: Jazzy, rich and complex.

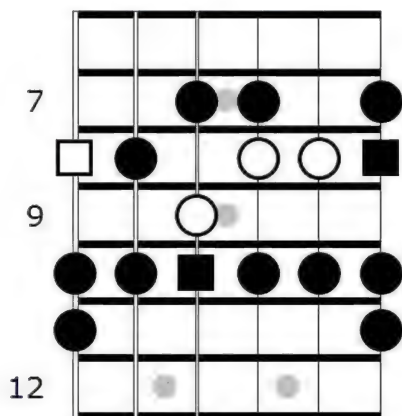
The Melodic Minor mode is one of the most commonly used minor scales in both classical music and jazz. It has a rich, deep quality that transcends genres. The version of the Melodic Minor shown in this book would be more accurately described as The ‘Jazz’ Minor scale, or Ionian b3 scale because the true, traditional Melodic Minor scale from classical music is formed differently depending whether it is played ascending and descending.

The classical version of the Melodic Minor ascends as shown above, however it descends back to the root using the Aeolian mode. Most modern musicians do not distinguish between the ascending and descending versions of the Melodic Minor mode and will normally ascend and descend using the above pattern.

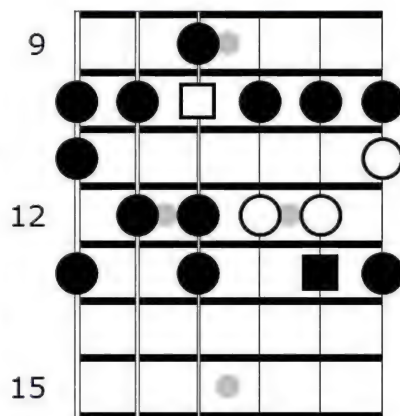
As mentioned, the Melodic Minor scale in this context can be better referred to as the Ionian b3 scale; it is identical to the Ionian (Major) scale apart from containing a b3 interval.

C Melodic Minor Scale Shapes

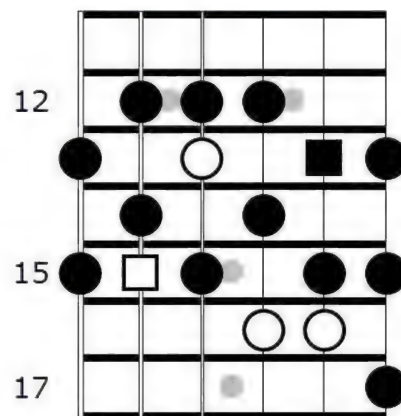
C Melodic Minor Shape 1



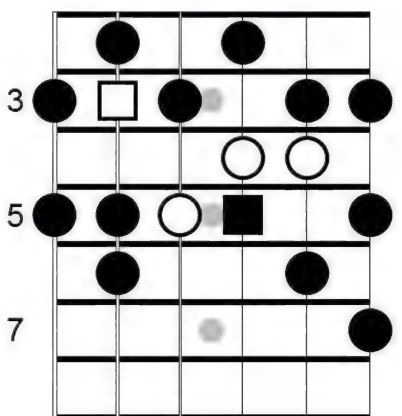
C Melodic Minor Shape 2



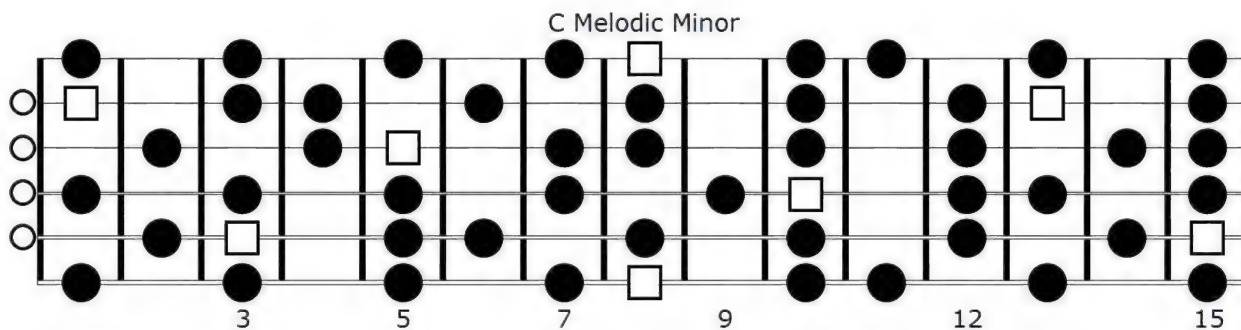
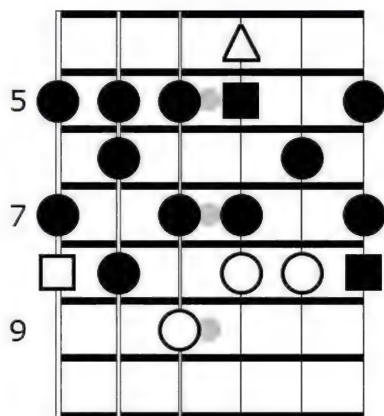
C Melodic Minor Shape 3



C Melodic Minor Shape 4



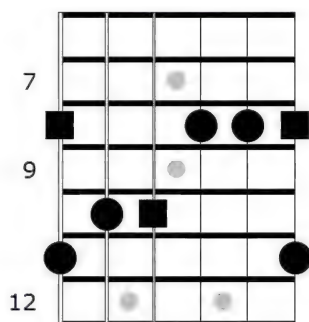
C Melodic Minor Shape 5



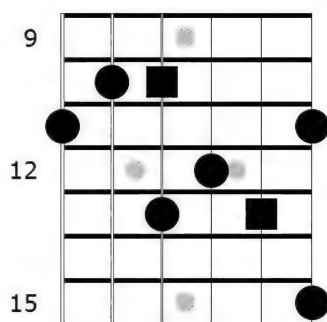
C Melodic Minor Triad and Arpeggio Shapes

Triads

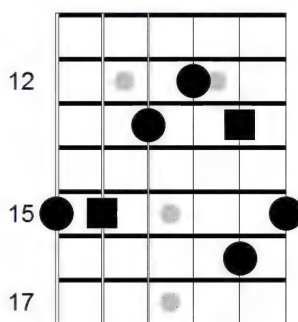
Cm Triad Shape 1



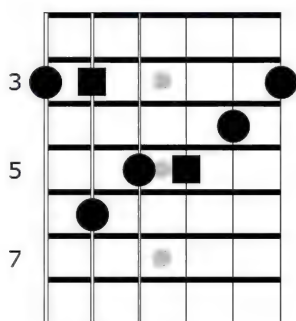
Cm Triad Shape 2



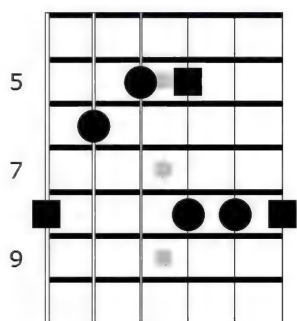
Cm Triad Shape 3



Cm Triad Shape 4

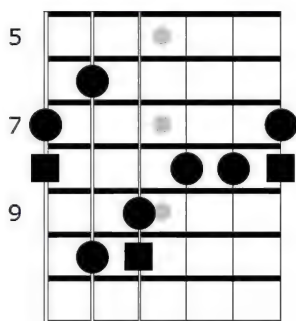


Cm Triad Shape 5

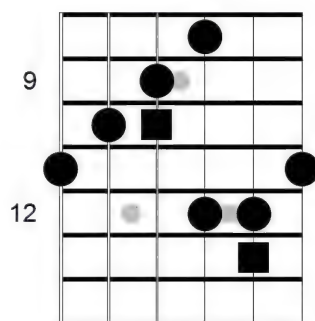


Arpeggios

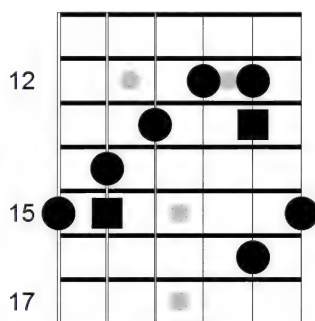
C mMaj7 Shape 1



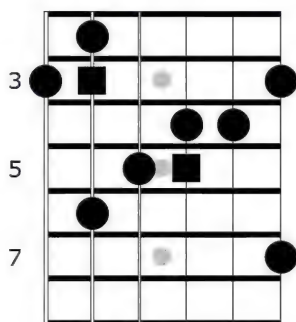
C mMaj7 Shape 2



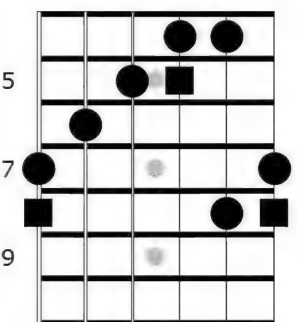
C mMaj7 Shape 3



C mMaj7 Shape 4



C mMaj7 Shape 5




Typical Chord Progressions


Backing Track Melodic Minor 1:

Chord progression for Backing Track Melodic Minor 1:

Chords: $Cm(maj7)$, $Ebmaj7(\sharp 5)$, $Cm(maj7)$, $Ebmaj7(\sharp 5)$



The first diagram shows the Cm(maj7) chord with notes C, E, G, and Bb on the fretboard. The second diagram shows the Ebmaj7(#5) chord with notes Eb, G, Bb, and D# on the fretboard. Both diagrams include a '3rd' label indicating the third of the chord.




A musical staff in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The staff contains four measures, each with a whole note chord. The chords are Cm(maj7), Ebmaj7(#5), Cm(maj7), and Ebmaj7(#5). The staff ends with a double bar line and repeat dots.


Backing Track Melodic Minor 2:

Chord progression for Backing Track Melodic Minor 2:

Chords: Cm^6 , $Cm^6/9$, Cm^6 , $Cm^6/9$



The first diagram shows the Cm6 chord with notes C, Eb, F, and G on the fretboard. The second diagram shows the Cm6/9 chord with notes C, Eb, F, G, and Ab on the fretboard. Both diagrams include a '7th' label indicating the seventh of the chord.




A musical staff in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The staff contains four measures, each with a whole note chord. The chords are Cm6, Cm6/9, Cm6, and Cm6/9. The staff ends with a double bar line and repeat dots.


Backing Track Melodic Minor 3:

Chord progression for Backing Track Melodic Minor 3:

Chords: $Cm^6/9$, $F9(\sharp 11)$, $Cm^6/9$, $F9(\sharp 11)$



The first diagram shows the Cm6/9 chord with notes C, Eb, F, G, and Ab on the fretboard. The second diagram shows the F9(#11) chord with notes F, Ab, C, Eb, and G on the fretboard. Both diagrams include a '7th' label indicating the seventh of the chord.



A musical staff in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The staff contains four measures, each with a whole note chord. The chords are Cm6/9, F9(#11), Cm6/9, and F9(#11). The staff ends with a double bar line and repeat dots.

Useful Licks

Melodic Minor Scale Lick 1:

Diagram illustrating Melodic Minor Scale Lick 1. The notation shows a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lick consists of a sequence of eighth notes: Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, followed by a quarter rest. The bass staff shows the fret positions for the notes: 10 (Bb), 9 (C), 7 (D), 9 (Eb), 10 (F), 7 (G), 8 (A), 10 (Bb), 8 (B), 7 (C), 10 (Bb), 8 (A), and a quarter rest.

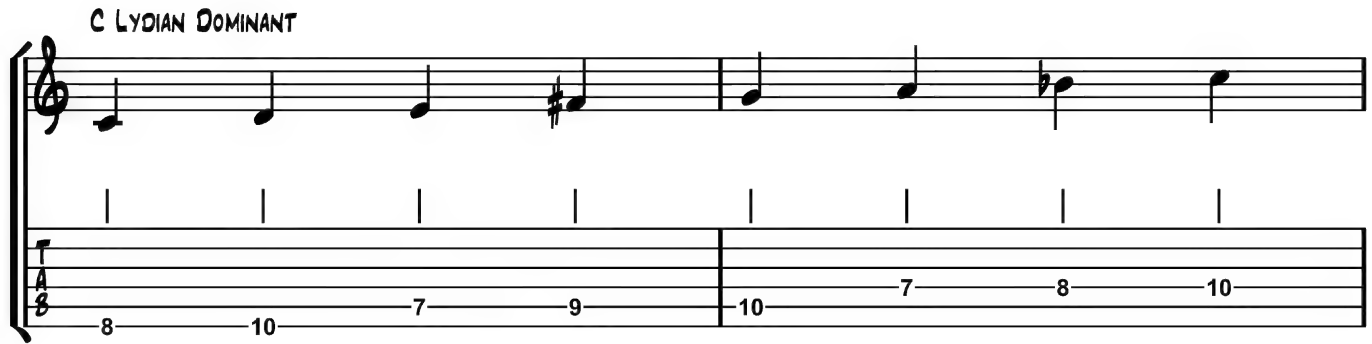
Melodic Minor Scale Lick 2:

Diagram illustrating Melodic Minor Scale Lick 2. The notation shows a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lick consists of a sequence of eighth notes: Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, followed by a quarter rest. The bass staff shows the fret positions for the notes: 8 (Bb), 7 (C), 10 (D), 8 (Eb), 8 (F), 10 (G), 8 (A), 7 (Bb), 8 (B), 8 (C), and a quarter rest.

Melodic Minor Scale Lick 3:

Diagram illustrating Melodic Minor Scale Lick 3. The notation shows a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lick consists of a sequence of eighth notes: Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, followed by a quarter rest. The bass staff shows the fret positions for the notes: 10 (Bb), 7 (C), 8 (D), 7 (Eb), 8 (F), 10 (G), 8 (A), 10 (Bb), 8 (B), 7 (C), 10 (Bb), 9 (A), and a quarter rest.

The Lydian Dominant Mode



Formula 1 2 3 #4 5 6 b7

Parent Scale: Melodic Minor

Mode: 4

In a sentence: Rocky, bluesy fusion.

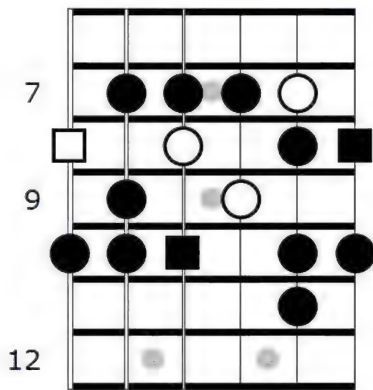
The Simpsons Theme - Danny Elfman

The Lydian Dominant mode is a very common mode in jazz and fusion. It has a very similar construction to the Mixolydian mode but has a raised 4th degree. It is normally used over dominant 7 chords, and most musicians tend to view the #4 degree as a b5, which is similar to the more common blues scale. For this reason, the Mixolydian, Blues and Lydian Dominant modes are often freely combined.

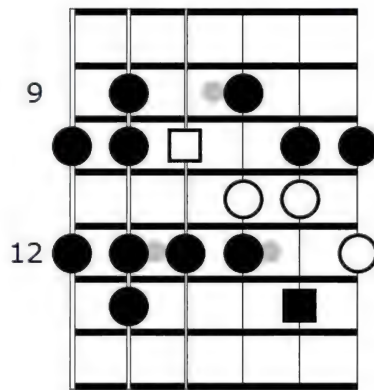
Lydian Dominant is often used on both static and functional (resolving) dominant 7 chords, and provides a great 'crossover' between traditional and jazzy blues.

C Lydian Dominant Scale Shapes

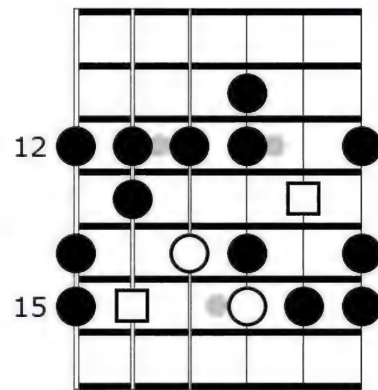
C Lydian Dominant
Shape 1



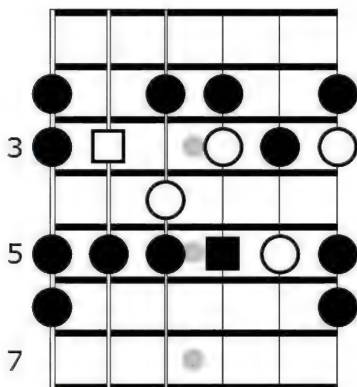
C Lydian Dominant
Shape 2



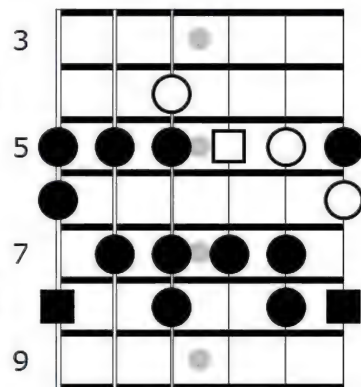
C Lydian Dominant
Shape 3



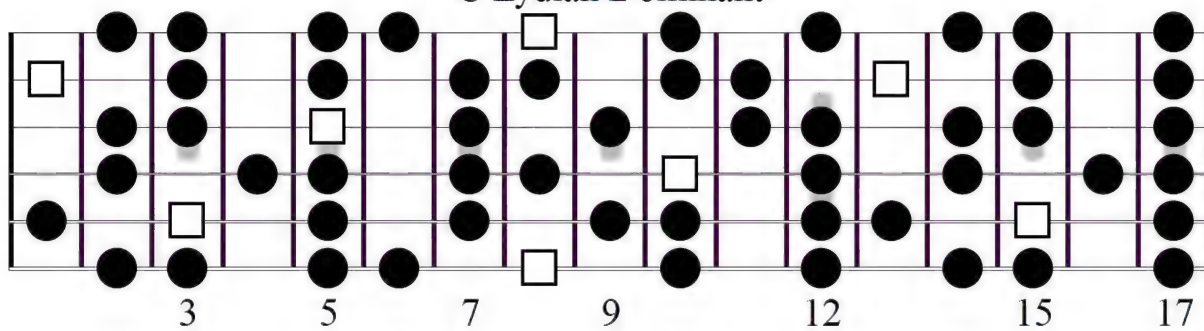
C Lydian Dominant
Shape 4



C Lydian Dominant
Shape 5



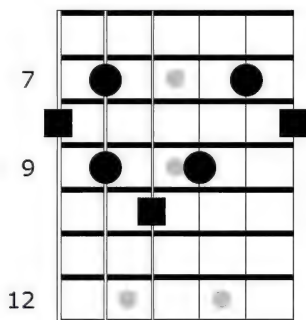
C Lydian Dominant



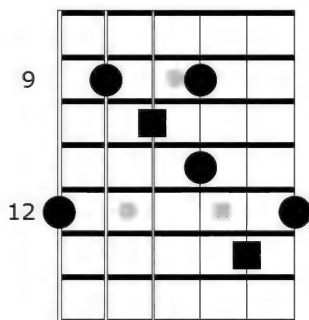
C Lydian Dominant Triad and Arpeggio Shapes

Triads

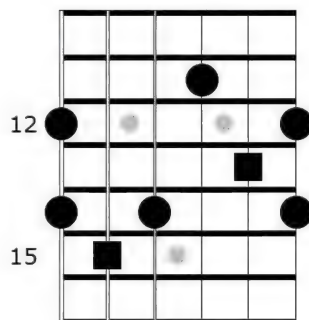
C Majb5 Triad Shape 1



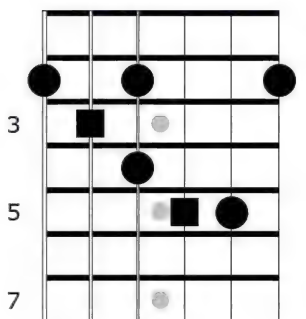
C Majb5 Triad Shape 2



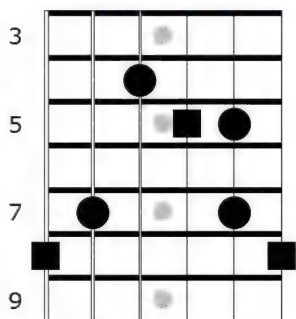
C Majb5 Triad Shape 3



C Majb5 Triad Shape 4

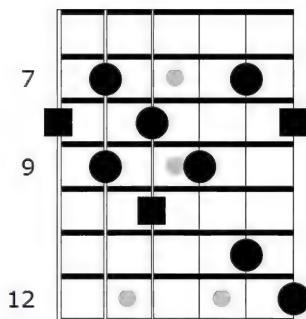


C Majb5 Triad Shape 5

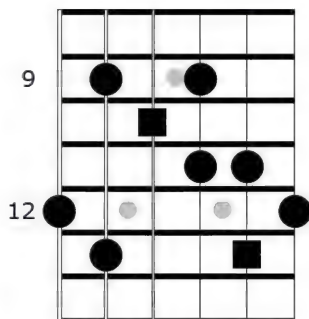


Arpeggios

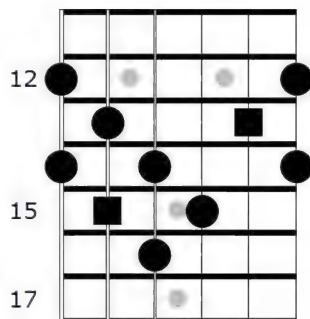
C7b5 Shape 1



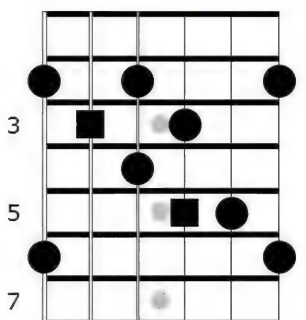
C7b5 Shape 2



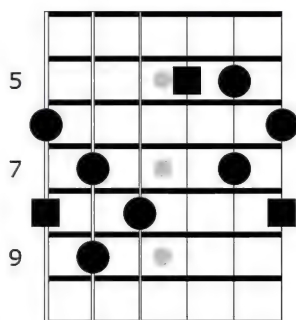
C7b5 Shape 3



C7b5 Shape 4



C7b5 Shape 5



Typical Chord Progressions

Backing Track Lydian Dominant 1:



Backing Track Lydian Dominant 2:



Backing Track Lydian Dominant 3:



Useful Licks

Lydian Dominant Scale Lick 1:

Diagram 1: Musical notation for Lydian Dominant Scale Lick 1. The notation is written on a grand staff (treble and bass clefs). The treble staff shows a melodic line starting on G4, moving through A4, Bb4, C5, D5, E5, F#5, Gb5, and A5, ending with a quarter rest. The bass staff shows a corresponding line starting on G2, moving through F2, E2, D2, C2, B1, A1, G1, and F1, ending with a quarter rest. Fingering numbers (1-11) are indicated below the bass staff notes.

Lydian Dominant Scale Lick 2:

Diagram 2: Musical notation for Lydian Dominant Scale Lick 2. The notation is written on a grand staff. The treble staff shows a melodic line starting on G4, moving through A4, Bb4, C5, D5, E5, F#5, Gb5, and A5, ending with a quarter rest. The bass staff shows a corresponding line starting on G2, moving through F2, E2, D2, C2, B1, A1, G1, and F1, ending with a quarter rest. Fingering numbers (1-11) are indicated below the bass staff notes.

Lydian Dominant Scale Lick 3:

Diagram 3: Musical notation for Lydian Dominant Scale Lick 3. The notation is written on a grand staff. The treble staff shows a melodic line starting on G4, moving through A4, Bb4, C5, D5, E5, F#5, Gb5, and A5, ending with a quarter rest. The bass staff shows a corresponding line starting on G2, moving through F2, E2, D2, C2, B1, A1, G1, and F1, ending with a quarter rest. Fingering numbers (1-11) are indicated below the bass staff notes. A "FULL" label with an arrow points to the final note (A5) in the treble staff.

The Altered Scale

C ALTERED SCALE

8 9 11 7 9 11 8 10

Formula 1 b2 #2 3 b5 #5 b7

Parent Scale: Melodic Minor

Mode: 7

In a sentence: Mostly used in jazz and fusion - adds *every* possible altered tension to a dominant chord.

Definitely one for the real jazzers: The Altered or ‘Super Locrian’ mode comprises the root and guide tones of a dominant 7 chord (1, 3 and b7) plus *every* possible chromatic alteration to the dominant 7 chord (b9, #9, b5 and #5). It lends itself perfectly for use over an altered dominant chord that resolves to the tonic of the key, for example:

C7#5b9 - Fm7

Technically, theorists may say that it is more suited for use when the dominant chord resolves to a minor tonic chord, however, it is still commonly used when the dominant chord resolves to a major chord.

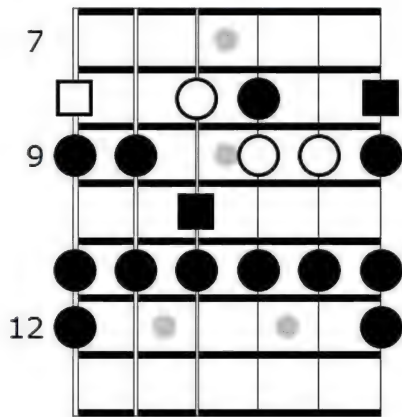
It is important to note that the Altered scale does *not* contain a natural 5th degree, which gives it an extremely unsettled sound, however, because it is normally used on functional dominant chords this characteristic can work beautifully.

This scale is often called the Super Locrian mode because it is identical to the Locrian mode, but contains a b4 (major 3rd interval). For this reason, the Altered scale functions very differently and is considered a major mode and is used over dominant-type chords.

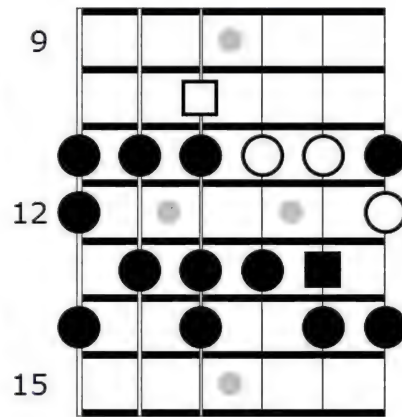
The Altered scale can be used over a static altered dominant chord as shown in the following progressions, and while this is a very useful way to practice it to get to grips with its unique flavour, it is rare to see it used musically in this context.

C Altered Scale Shapes

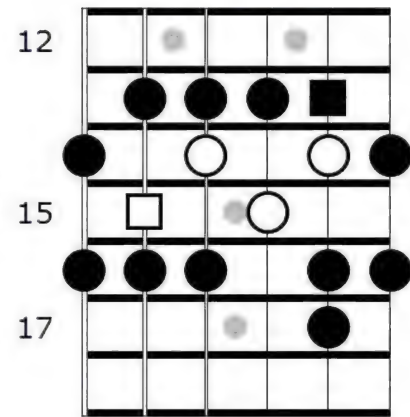
C Altered Shape 1



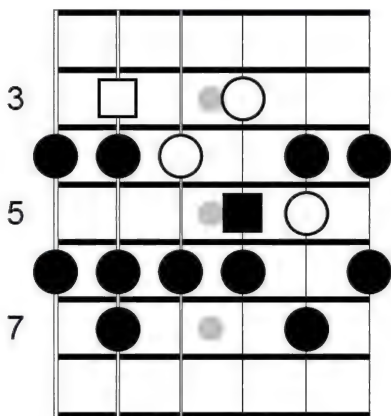
C Altered Shape 2



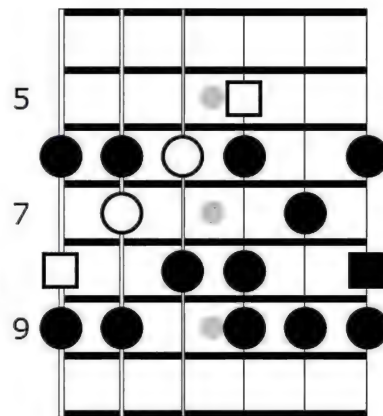
C Altered Shape 3



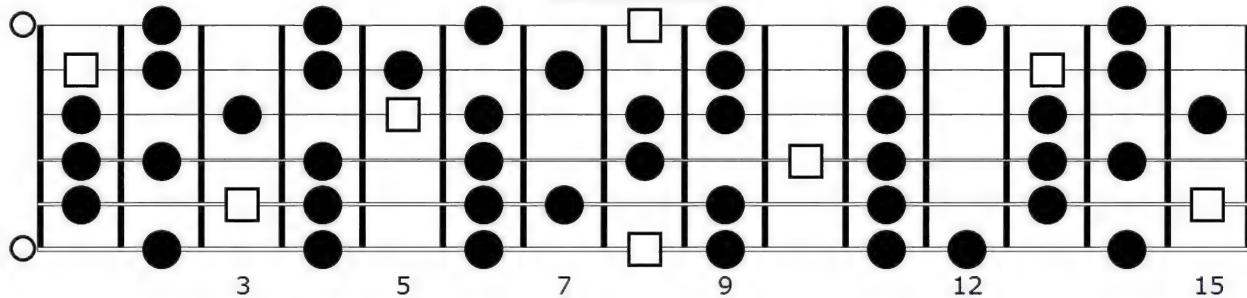
C Altered Shape 4



C Altered Shape 5



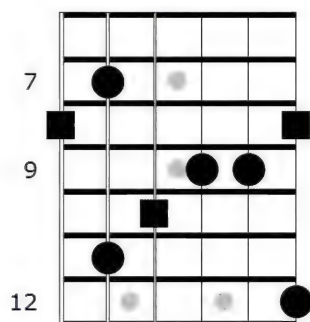
C Altered Scale



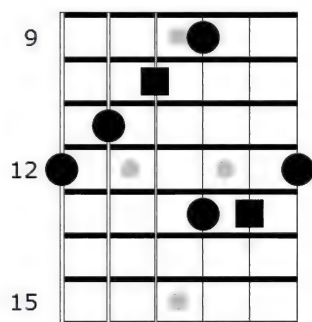
C Altered Triad and Arpeggio Shapes

Triads

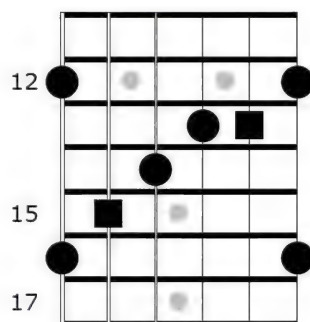
C Augmented Shape 1



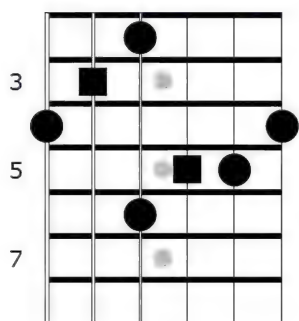
C Augmented Shape 2



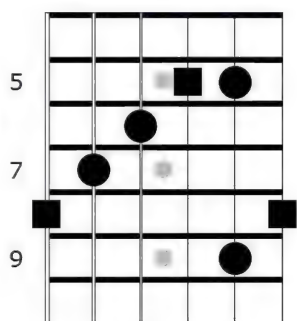
C Augmented Shape 3



C Augmented Shape 4

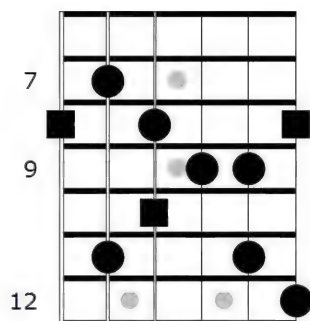


C Augmented Shape 5

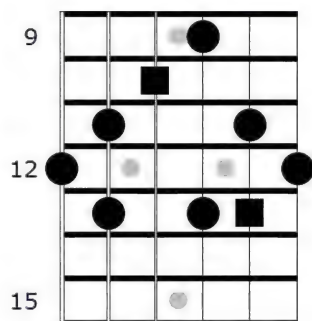


Arpeggios

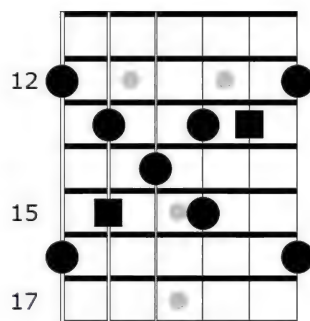
C7#5 Shape 1



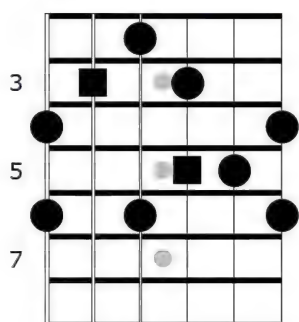
C7#5 Shape 2



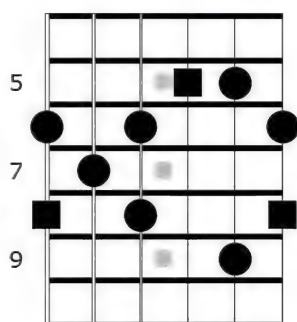
C7#5 Shape 3



C7#5 Shape 4



C7#5 Shape 5



Typical Chord Progressions

Backing Track Altered Scale 1:



Backing Track Altered Scale 2:



Backing Track Altered Scale 3:



Useful Licks

Altered Scale Lick 1:

Altered Scale Lick 1: This musical example is presented in two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a sequence of eighth notes: B-flat, A, G, F, E, D, C, B, followed by a quarter rest and a whole rest. The bottom staff is in bass clef and shows the corresponding fret numbers for the notes: 9, 8, 9, 9, 8, 11, 10, 8, followed by a quarter rest and a whole rest.

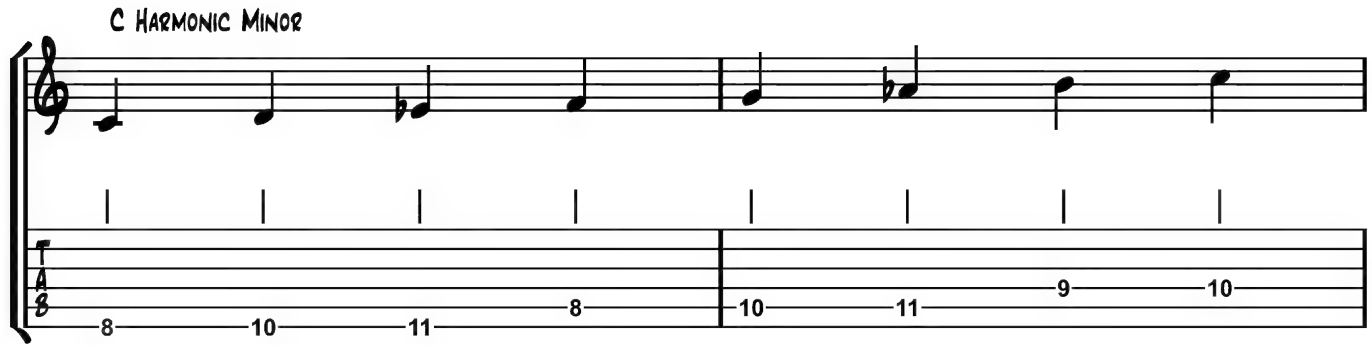
Altered Scale Lick 2:

Altered Scale Lick 2: This musical example is presented in two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a sequence of eighth notes: B, A, G, F, E, D, C, B, followed by a quarter rest and a whole rest. The bottom staff is in bass clef and shows the corresponding fret numbers: 10, 11, 8, 9, 9, 9, 9, 8, followed by a quarter rest and a whole rest.

Altered Scale Lick 3:

Altered Scale Lick 3: This musical example is presented in two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a sequence of eighth notes: B, A, G, F, E, D, C, B, followed by a quarter rest and a whole rest. The bottom staff is in bass clef and shows the corresponding fret numbers: 11, 9, 8, 11, 9, 9, 8, 11, followed by a quarter rest and a whole rest.

The Harmonic Minor Scale



Formula 1 2 b3 4 5 b6 7

In a sentence: Neoclassical, metal and Gypsy jazz.

The Harmonic minor scale can sound a bit old-fashioned these days, but if used sparingly, this unique flavour can add depth and intelligence to your solos.

The Harmonic minor scale is characterised by the tone-and-a-half jump between the b6 and the natural 7th degree, and instantly conjures up an Arabian/Middle-Eastern ambiance. This is caused by the tone-and-a-half jump between the b6 and natural 7th degree (Ab to B in the key of C).

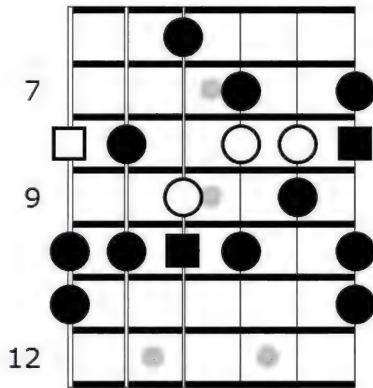
Traditionally, the Harmonic minor scale (true to its name) has been the source of minor harmony and chord structure in classical music. Whereas pieces of music written in major keys generally take their chords from the harmonised major scale, pieces of music in minor keys normally derive their chords from the harmonised Harmonic minor scale. It may not surprise you to know that most classical minor *melodies* are derived from the *melodic* minor scale due to its smoother stepwise construction (there is no tone-and-a-half between the b6 and 7th degrees as with the Harmonic minor).

While the harmonic minor scale is closely associated with modern-day neoclassical shredders such as Yngwie Malmsteen, it is fair to say that many of them tend to view the Harmonic minor scale from the point of view of its fifth mode, Phrygian Dominant (examined in the next chapter). For example, when playing in the key of A minor, many players will be *thinking* E Phrygian Dominant. The notes are the same, but believe it or not, seeing Harmonic minor from the point of view of the fifth degree does tend to simplify our thinking.

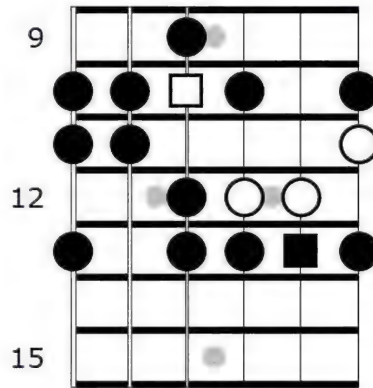
This isn't to say that the Harmonic minor scale isn't useful and used independently; it is an incredibly powerful tool for dark, rocky soloing.

C Harmonic Minor Scale Shapes

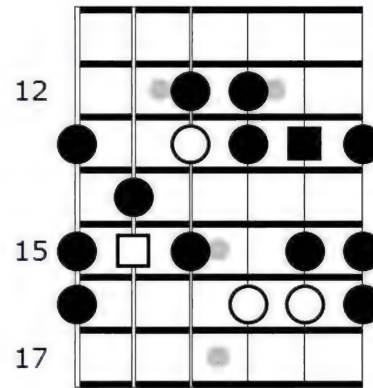
C Harmonic Minor
Shape 1



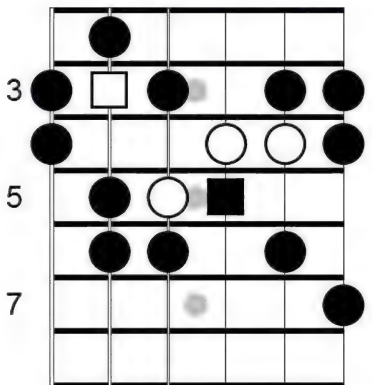
C Harmonic Minor
Shape 2



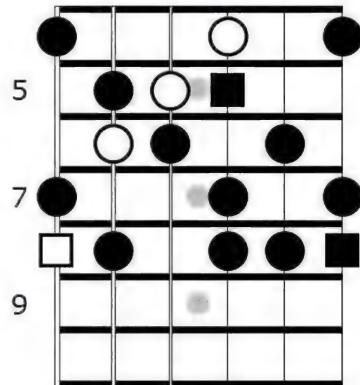
C Harmonic Minor
Shape 3



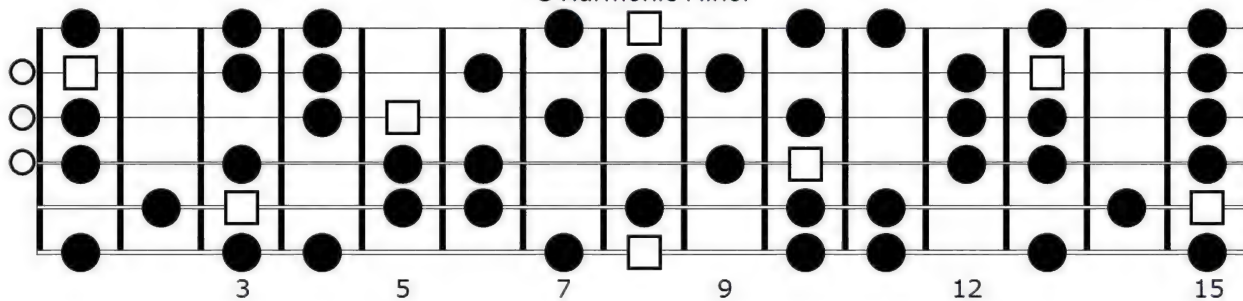
C Harmonic Minor
Shape 4



C Harmonic Minor
Shape 5



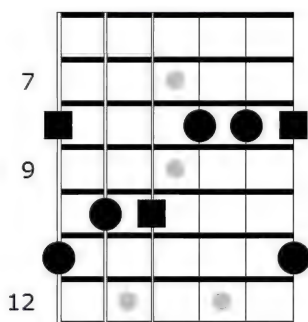
C Harmonic Minor



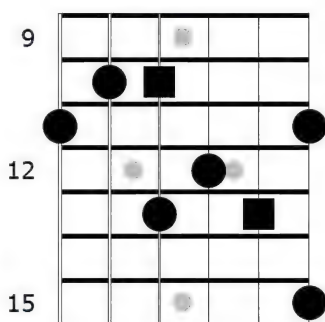
C Harmonic Minor Triad and Arpeggio Shapes

Triads

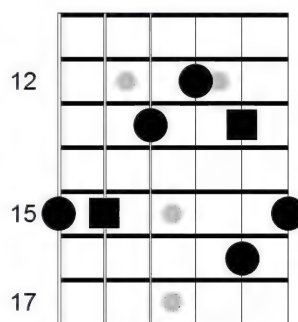
Cm Triad Shape 1



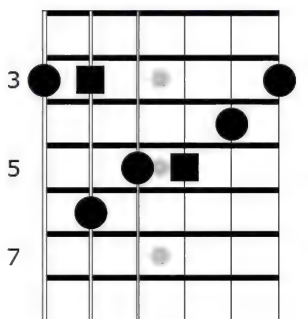
Cm Triad Shape 2



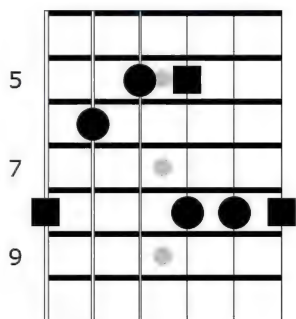
Cm Triad Shape 3



Cm Triad Shape 4

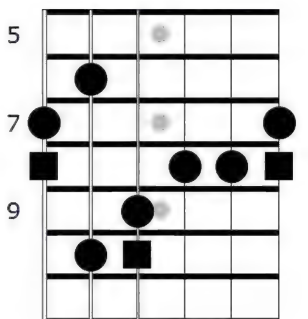


Cm Triad Shape 5

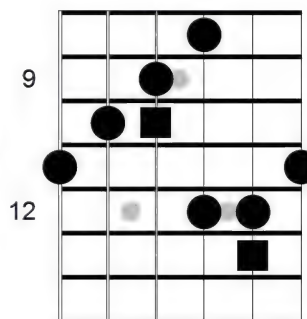


Arpeggios

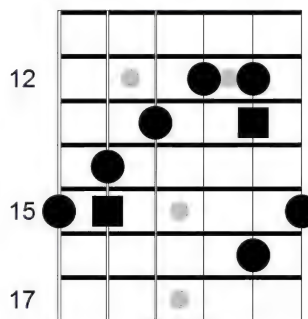
C mMaj7 Shape 1



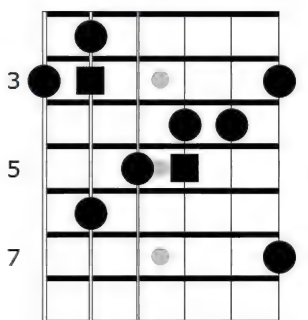
C mMaj7 Shape 2



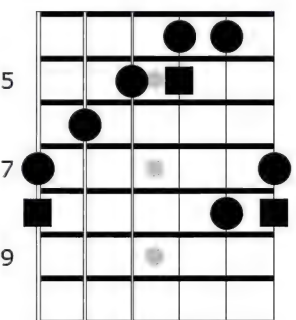
C mMaj7 Shape 3



C mMaj7 Shape 4



C mMaj7 Shape 5



Typical Chord Progressions

Backing Track Harmonic Minor 1:

Cm



Fm



Dm7(b9)



B°



Backing Track Harmonic Minor 2:

Dm7(b9)



G7(b9)



B°



Backing Track Harmonic Minor 3:

A♭



G7



Useful Licks

Harmonic Minor Scale Lick 1:

Harmonic Minor Scale Lick 1: This musical example shows a four-measure lick in the key of A harmonic minor. The treble clef staff contains the melody, and the bass clef staff shows the fretboard with fingerings. The lick starts on the 8th fret and ends with a natural A note on the 7th fret.

Measure 1: Treble clef has notes A8, B8, C9, D9, E9, F#9, G9, A9. Bass clef has frets 8, 10, 11, 10, 8, 8, 10, 8.

Measure 2: Treble clef has notes G9, F#9, E9, D9, C9, B8, A8, G8. Bass clef has frets 11, 10, 11, 10, 8, 8, 10, 8.

Measure 3: Treble clef has notes G8, F#8, E8, D8, C8, B7, A7, G7. Bass clef has frets 9, 10, 7, 8, 10, 8, 9, 8.

Measure 4: Treble clef has notes G7, F#7, E7, D7, C7, B6, A6, G6. Bass clef has frets 7, 10, 7, 10, 7, 10, 7, 10.

Harmonic Minor Scale Lick 2:

Harmonic Minor Scale Lick 2: This musical example shows a four-measure lick in the key of A harmonic minor. The treble clef staff contains the melody, and the bass clef staff shows the fretboard with fingerings. The lick starts on the 11th fret and ends with a natural A note on the 7th fret.

Measure 1: Treble clef has notes A11, B11, C12, D12, E12, F#12, G12, A12. Bass clef has frets 11, 8, 9, 8, 9, 8, 11, 8.

Measure 2: Treble clef has notes G12, F#12, E12, D12, C12, B11, A11, G11. Bass clef has frets 8, 9, 8, 9, 8, 11, 8, 7.

Measure 3: Treble clef has notes G11, F#11, E11, D11, C11, B10, A10, G10. Bass clef has frets 7, 9, 8, 10, 7, 10, 7, 10.

Measure 4: Treble clef has notes G10, F#10, E10, D10, C10, B9, A9, G9. Bass clef has frets 10, 7, 10, 7, 10, 7, 10, 7.

Harmonic Minor Scale Lick 3:

Harmonic Minor Scale Lick 3: This musical example shows a four-measure lick in the key of A harmonic minor. The treble clef staff contains the melody, and the bass clef staff shows the fretboard with fingerings. The lick starts on the 8th fret and ends with a natural A note on the 7th fret.

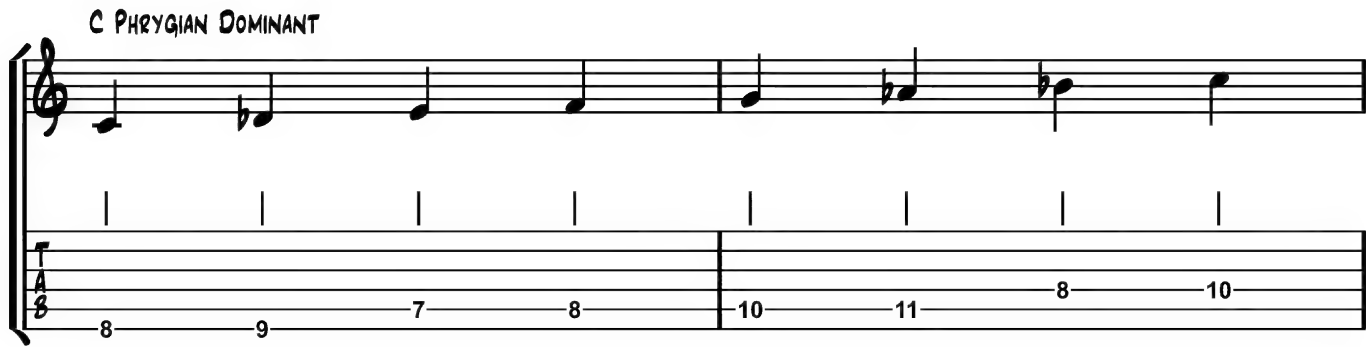
Measure 1: Treble clef has notes A8, B8, C9, D9, E9, F#9, G9, A9. Bass clef has frets 8, 8, 9, 10, 8, 8, 10, 8.

Measure 2: Treble clef has notes G9, F#9, E9, D9, C9, B8, A8, G8. Bass clef has frets 11, 10, 11, 10, 8, 8, 10, 8.

Measure 3: Treble clef has notes G8, F#8, E8, D8, C8, B7, A7, G7. Bass clef has frets 8, 9, 8, 10, 8, 7, 10, 9.

Measure 4: Treble clef has notes G7, F#7, E7, D7, C7, B6, A6, G6. Bass clef has frets 10, 9, 10, 9, 10, 9, 10, 9.

The Phrygian Dominant Mode



Formula 1 b2 3 4 5 b6 b7

Parent Scale: Harmonic minor

Mode: 5

In a sentence: Intense flamenco. Often used in jazz when a dominant chord resolves to a minor chord.

The Phrygian Dominant scale is extremely popular in both jazz and rock. It has a very Spanish, Gypsy quality to it which makes it instantly recognisable.

Many people would consider that the Phrygian Dominant mode is the primary scale of most flamenco music.

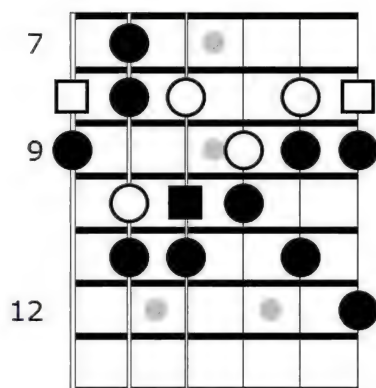
In rock, it has commonly been used by Rush and Metallica, and used on the famous 'pick tapping' section of Joe Satriani's 'Surfin' with the Alien' (1:09).

The Phrygian Dominant mode is a favourite of neoclassical rock players such as Yngwie Malmsteen, as the tone-and-a-half step between the b2 and the major 3rd instantly creates a bold classical feeling.

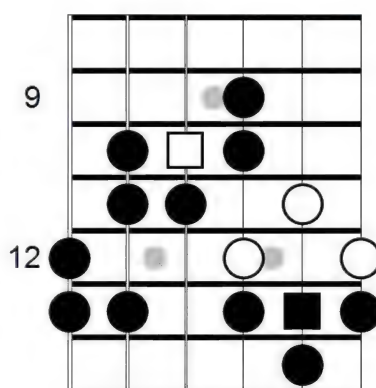
In jazz, the Phrygian Dominant mode is often used on a minor ii v i. When played over a functional (resolving) dominant chord, Phrygian Dominant melodies strongly imply a resolution to the minor tonic because the b6 degree of the Phrygian Dominant mode becomes the minor 3rd of the tonic chord.

C Phrygian Dominant Scale Shapes

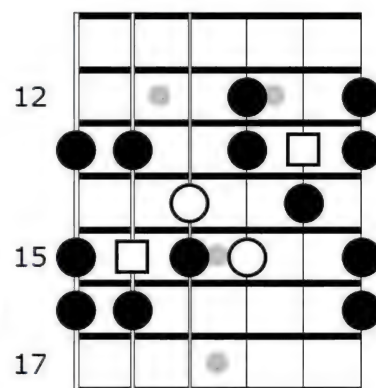
C Phrygian Dominant
Shape 1



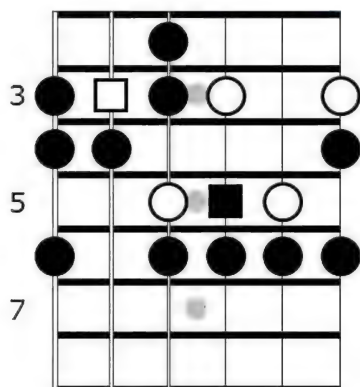
C Phrygian Dominant
Shape 2



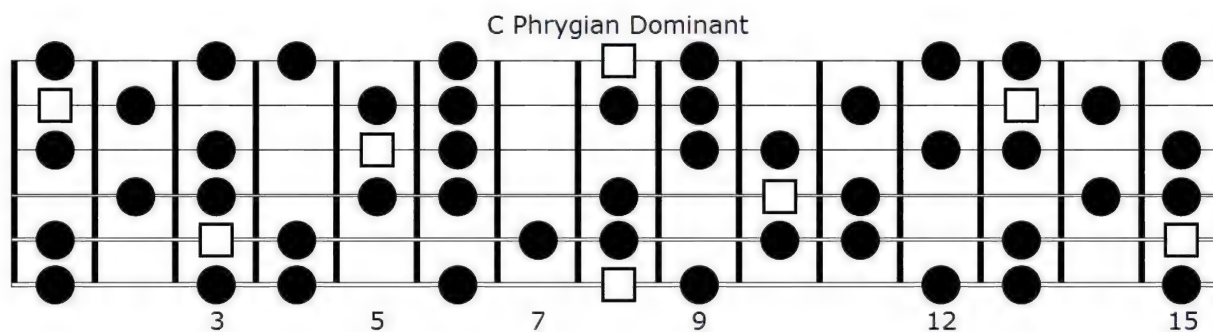
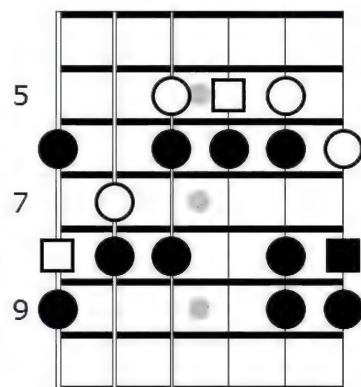
C Phrygian Dominant
Shape 3



C Phrygian Dominant
Shape 4



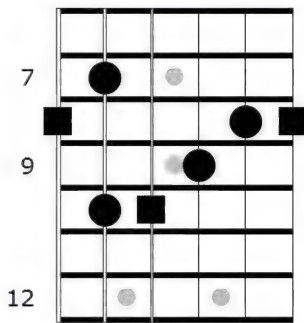
C Phrygian Dominant
Shape 5



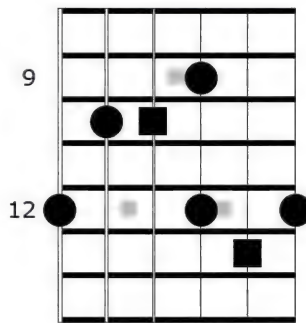
C Phrygian Dominant Triad and Arpeggio Shapes

Triads

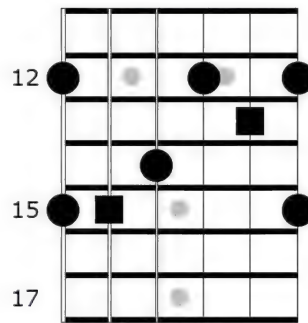
C Major Triad Shape 1



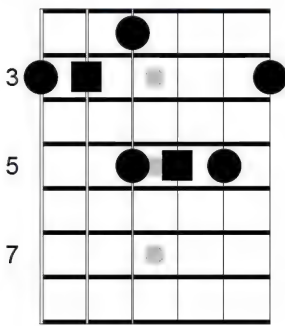
C Major Triad Shape 2



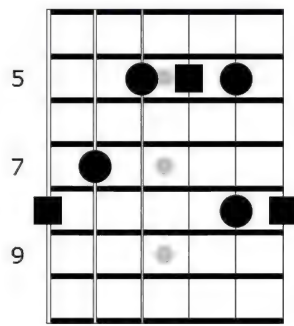
C Major Triad Shape 3



C Major Triad Shape 4

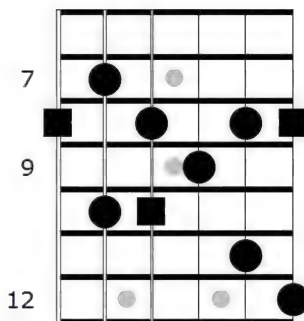


C Major Triad Shape 5

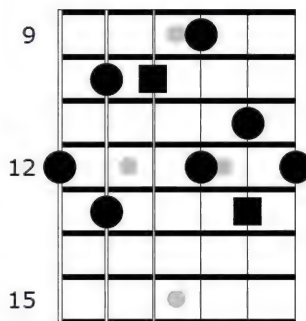


Arpeggios

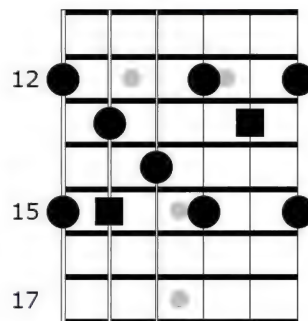
C7 Shape 1



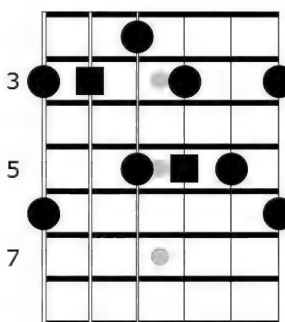
C7 Shape 2



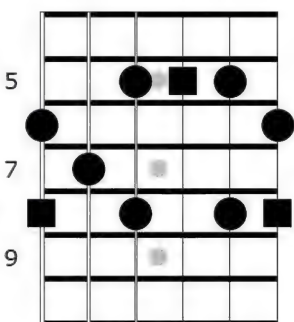
C7 Shape 3



C7 Shape 4



C7 Shape 5



Typical Chord Progressions

Backing Track Phrygian Dominant 1



Backing Track Phrygian Dominant 2



Backing Track Phrygian Dominant 3

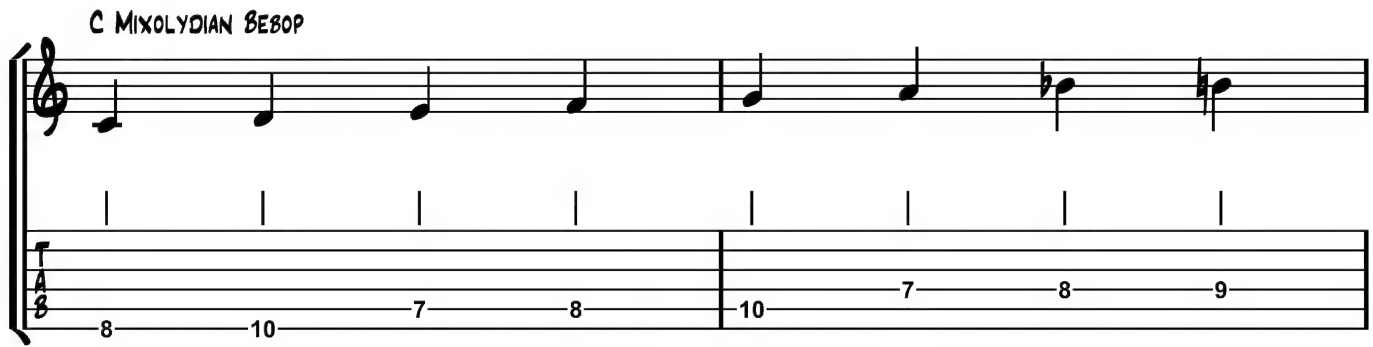


Useful Licks

Phrygian Dominant Scale Lick 1:

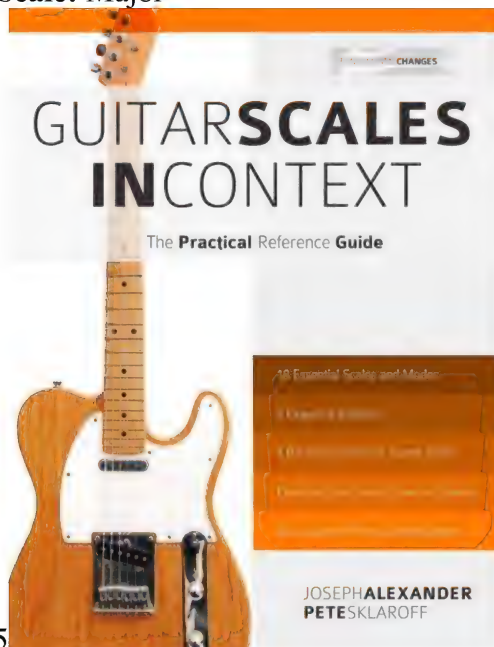
Phrygian Dominant Scale Lick 1: This musical notation shows a lick in the treble and bass staves. The treble staff features a sequence of eighth notes: F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6, D6, E6, F#6, G6, A6, Bb6, C7, D7, E7, F#7, G7, A7, Bb7, C8, D8, E8, F#8, G8, A8, Bb8, C9, D9, E9, F#9, G9, A9, Bb9, C10, D10, E10, F#10, G10, A10, Bb10, C11, D11, E11, F#11, G11, A11, Bb11, C12, D12, E12, F#12, G12, A12, Bb12, C13, D13, E13, F#13, G13, A13, Bb13, C14, D14, E14, F#14, G14, A14, Bb14, C15, D15, E15, F#15, G15, A15, Bb15, C16, D16, E16, F#16, G16, A16, Bb16, C17, D17, E17, F#17, G17, A17, Bb17, C18, D18, E18, F#18, G18, A18, Bb18, C19, D19, E19, F#19, G19, A19, Bb19, C20, D20, E20, F#20, G20, A20, Bb20, C21, D21, E21, F#21, G21, A21, Bb21, C22, D22, E22, F#22, G22, A22, Bb22, C23, D23, E23, F#23, G23, A23, Bb23, C24, D24, E24, F#24, G24, A24, Bb24, C25, D25, E25, F#25, G25, A25, Bb25, C26, D26, E26, F#26, G26, A26, Bb26, C27, D27, E27, F#27, G27, A27, Bb27, C28, D28, E28, F#28, G28, A28, Bb28, C29, D29, E29, F#29, G29, A29, Bb29, C30, D30, E30, F#30, G30, A30, Bb30, 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The Mixolydian Bebop Scale



Formula 1 2 3 4 5 6 b7 7

Parent Scale: Major



Mode: 5

In a sentence: Jazzy blues.

The Mixolydian bebop scale has the same function as the pure Mixolydian scale, however it has an additional note; a natural 7th between the b7 and the root.

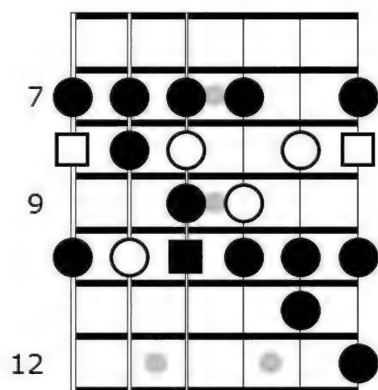
This note is added in order to create an eight-note scale. Eight-note scales are very useful in jazz (a music that was originally based around 1/8th note playing), because they help us to keep arpeggio tones on the beat while we play long lines.

For example, if you start a phrase on an arpeggio tone and ascend or descend the bebop scale in 1/8th notes, you will automatically play arpeggio tones (the root, 3rd, 5th or b7th) on downbeats. As jazz solos are often based around these arpeggio notes, bebop scales provide an easy way to construct longer scalar phrases while not having to worry too much about arpeggio note placement.

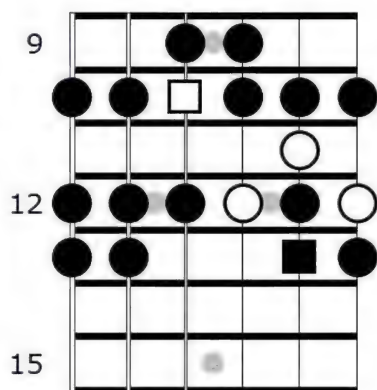
Try playing through the C Mixolydian bebop scale in 1/8th notes beginning from the root (C), and notice that the arpeggio notes (C, E, G and Bb) will always fall on a downbeat. As long as you begin on an arpeggio tone, this rule will always apply.

C Mixolydian Bebop Scale Shapes

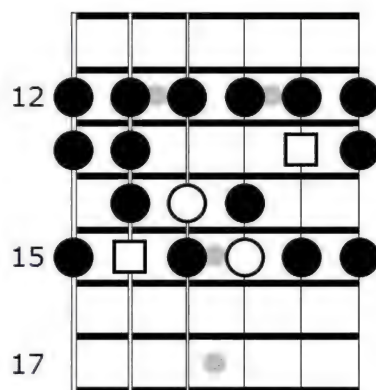
C Mixolydian Bebop
Shape 1



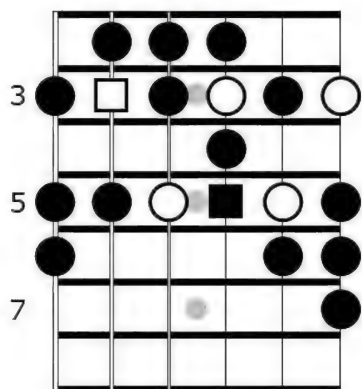
C Mixolydian Bebop
Shape 2



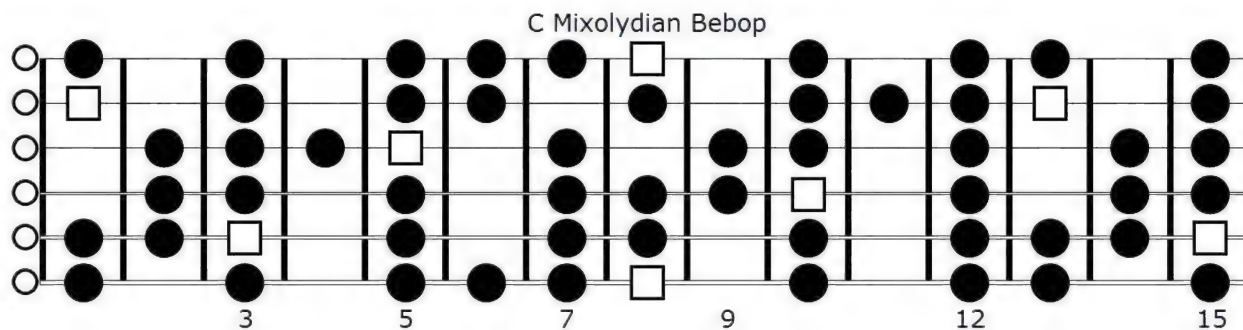
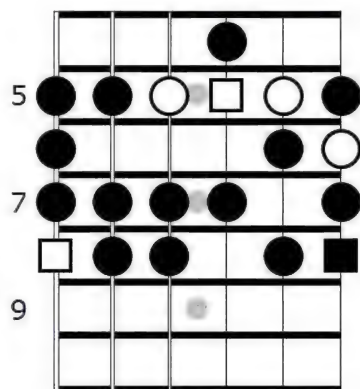
C Mixolydian Bebop
Shape 3



C Mixolydian Bebop
Shape 4



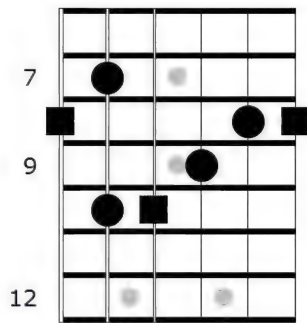
C Mixolydian Bebop
Shape 5



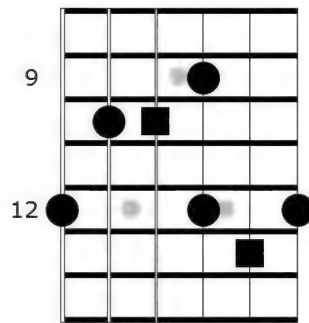
C Mixolydian Bebop Triad and Arpeggio Shapes

Triads

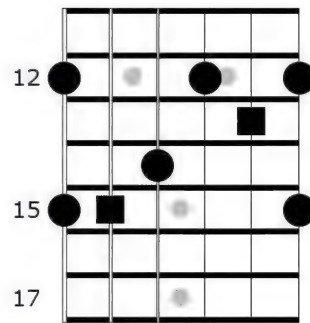
C Major Triad Shape 1



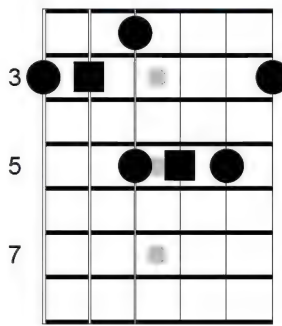
C Major Triad Shape 2



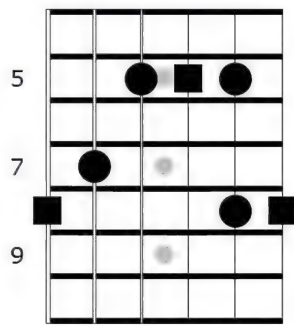
C Major Triad Shape 3



C Major Triad Shape 4

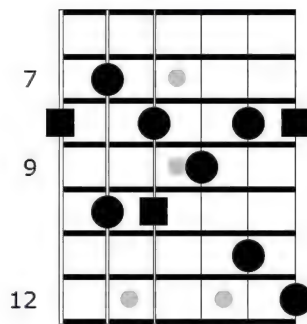


C Major Triad Shape 5

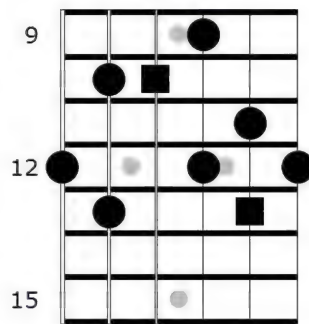


Arpeggios

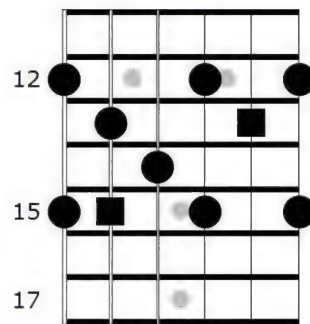
C7 Shape 1



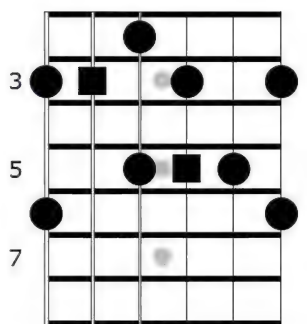
C7 Shape 2



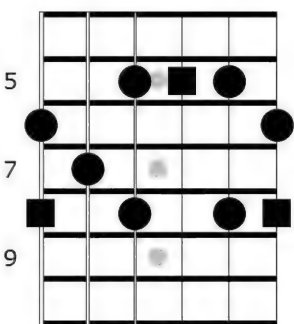
C7 Shape 3



C7 Shape 4



C7 Shape 5



Typical Chord Progressions

Backing Track Mixolydian Bebop 1:

C¹³



Backing Track Mixolydian Bebop 2:

C7(sus4)



C7



Backing Track Mixolydian Bebop 3:

Bb/C



Gm7



C7



Useful Licks

Mixolydian Bebop Scale Lick 1:

Diagram 1: Musical notation for Mixolydian Bebop Scale Lick 1. The notation is written on a grand staff (treble and bass clefs). The treble staff shows a melodic line starting on F4, moving up to G4, then down to E4, D4, C4, B3, A3, and finally G3. The bass staff shows a corresponding line starting on G2, moving up to A2, B2, C3, D3, E3, F3, and finally G3. The lick is marked with a '1' in a box.

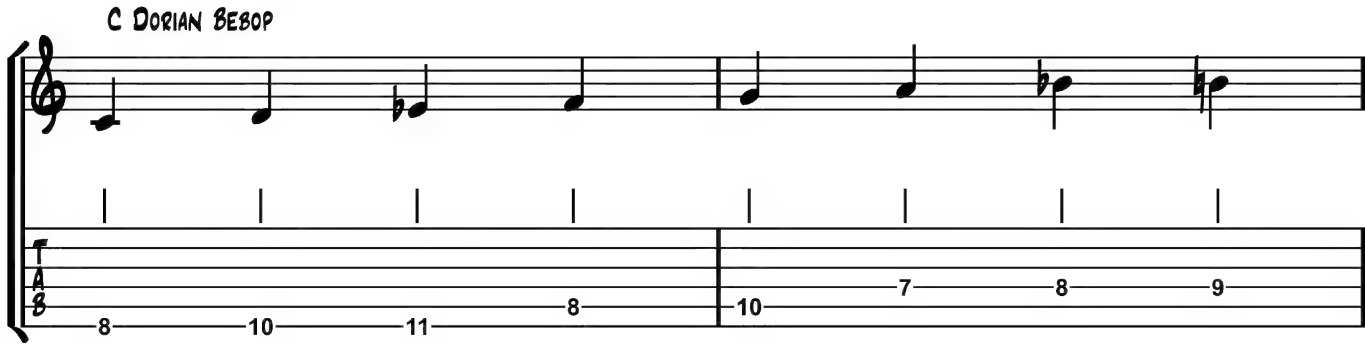
Mixolydian Bebop Scale Lick 2:

Diagram 2: Musical notation for Mixolydian Bebop Scale Lick 2. The notation is written on a grand staff. The treble staff shows a melodic line starting on F4, moving up to G4, then down to E4, D4, C4, B3, A3, and finally G3. The bass staff shows a corresponding line starting on G2, moving up to A2, B2, C3, D3, E3, F3, and finally G3. The lick is marked with a '2' in a box.

Mixolydian Bebop Scale Lick 3:

Diagram 3: Musical notation for Mixolydian Bebop Scale Lick 3. The notation is written on a grand staff. The treble staff shows a melodic line starting on F4, moving up to G4, then down to E4, D4, C4, B3, A3, and finally G3. The bass staff shows a corresponding line starting on G2, moving up to A2, B2, C3, D3, E3, F3, and finally G3. The lick is marked with a '3' in a box.

The Dorian Bebop Scale



Formula 1 2 b3 4 5 6 b7 7

Parent Scale: Major

Mode: 2

In a sentence: Laid back jazzy minor blues.

There are *two* commonly used Dorian bebop scales. One is the Dorian mode with an added natural 7th as shown, the other is the Dorian mode with an added natural third (1 2 b3 3 4 5 6 b7). This book focuses on the Dorian bebop scale with an added natural 7th.

The Dorian bebop scale has the same function as the pure Dorian scale, however it has an additional note added; a natural 7th between the b7 and the root.

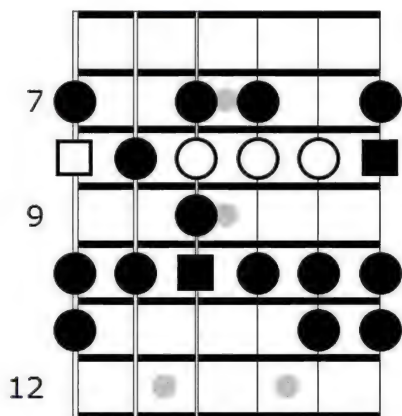
This note is added in order to create an eight-note scale. Eight-note scales are very useful in jazz (a music that was originally based around 1/8th note playing), because they help to keep arpeggio tones on the beat while we play long lines.

For example, if you start a phrase on an arpeggio tone and ascend or descend the bebop scale in 1/8th notes, you will continue to play arpeggio tones (the root, b3rd, 5th or b7th) on a beat. As jazz solos are often based around arpeggio notes, bebop scales provide an easy way to construct longer scalar phrases while not having to worry too much about arpeggio note placement.

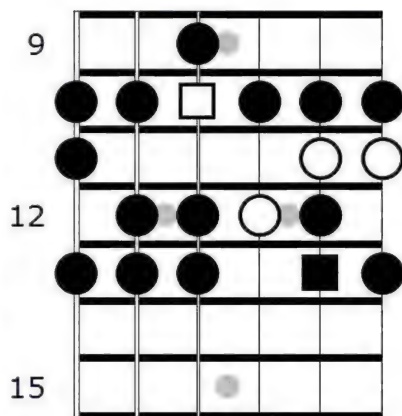
Try playing through the C Dorian bebop scale in 1/8th notes beginning from the root (C) and notice that the arpeggio notes (C, Eb, G and Bb) will always fall on a downbeat. As long as you begin on an arpeggio tone, this rule will always apply.

C Dorian Bebop Scale Shapes

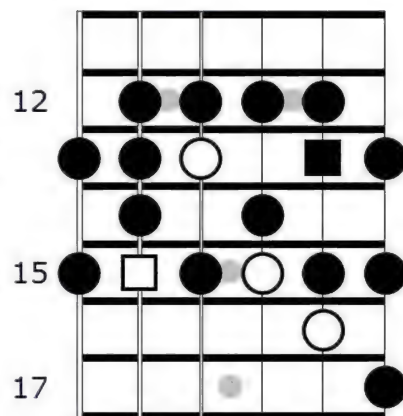
C Dorian Bebop Shape 1



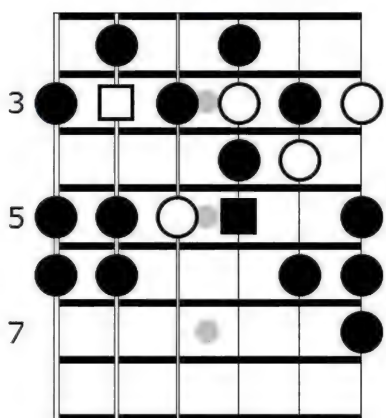
C Dorian Bebop Shape 2



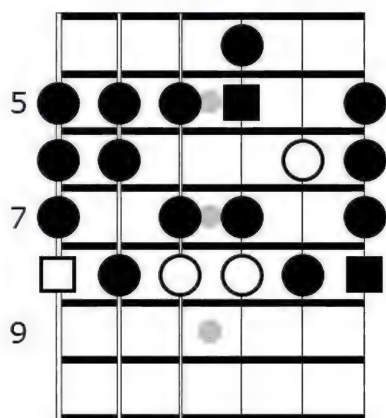
C Dorian Bebop Shape 3



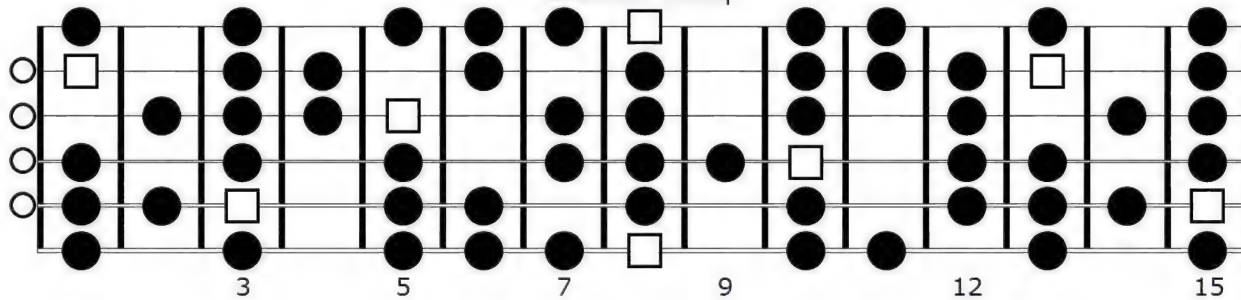
C Dorian Bebop Shape 4



C Dorian Bebop Shape 5



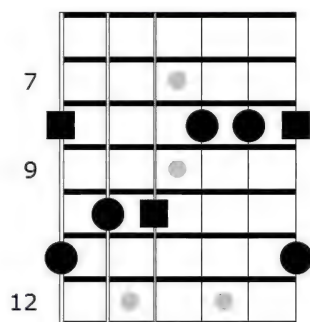
C Dorian Bebop



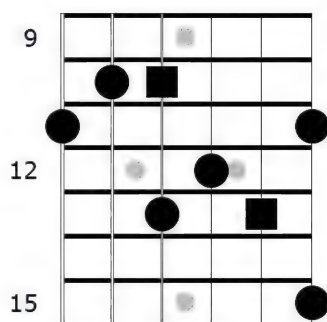
C Dorian Bebop Triad and Arpeggio Shapes

Triads

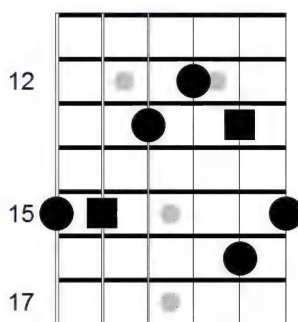
Cm Triad Shape 1



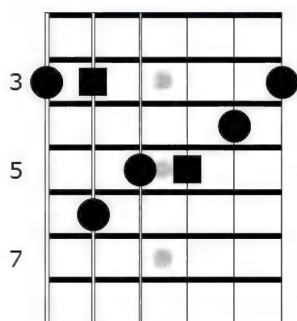
Cm Triad Shape 2



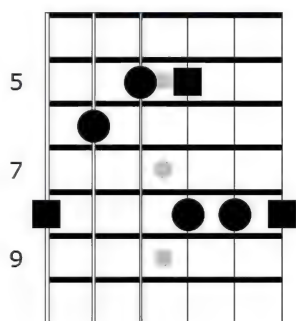
Cm Triad Shape 3



Cm Triad Shape 4

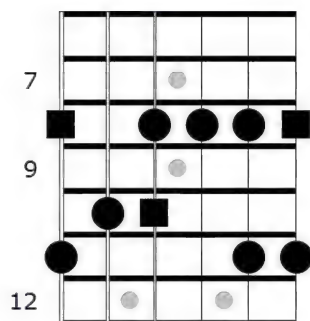


Cm Triad Shape 5

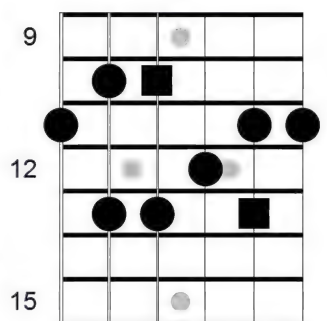


Arpeggios

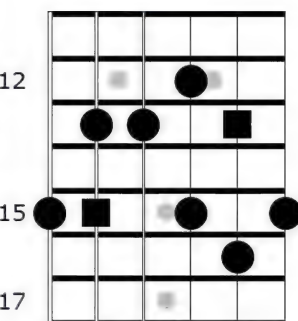
Cm7 Shape 1



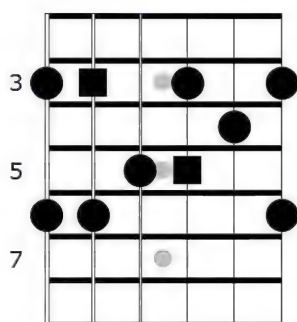
Cm7 Shape 2



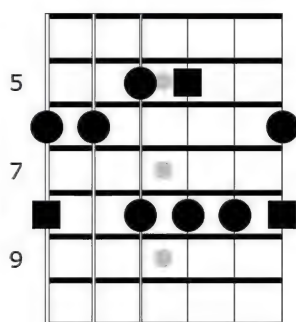
Cm7 Shape 3



Cm7 Shape 4



Cm7 Shape 5




Typical Chord Progressions

Backing Track Dorian Bebop 1:

Chord progression for Backing Track Dorian Bebop 1:


Chords: Cm^9 , F^9 , Cm^9 , F^9



Backing Track Dorian Bebop 2:

Chord progression for Backing Track Dorian Bebop 2:


Chords: Cm^7 , Bb/C , F/C



Backing Track Dorian Bebop 3:

Chord progression for Backing Track Dorian Bebop 3:

Chords: Cm^7 , $Cm^{\flat 9}$, Cm^7 , $Cm^{\flat 9}$



Useful Licks

Dorian Bebop Scale Lick 1:

8 10 11 7 8 7 11 10 8 10 8 7 10 9 8 7 10

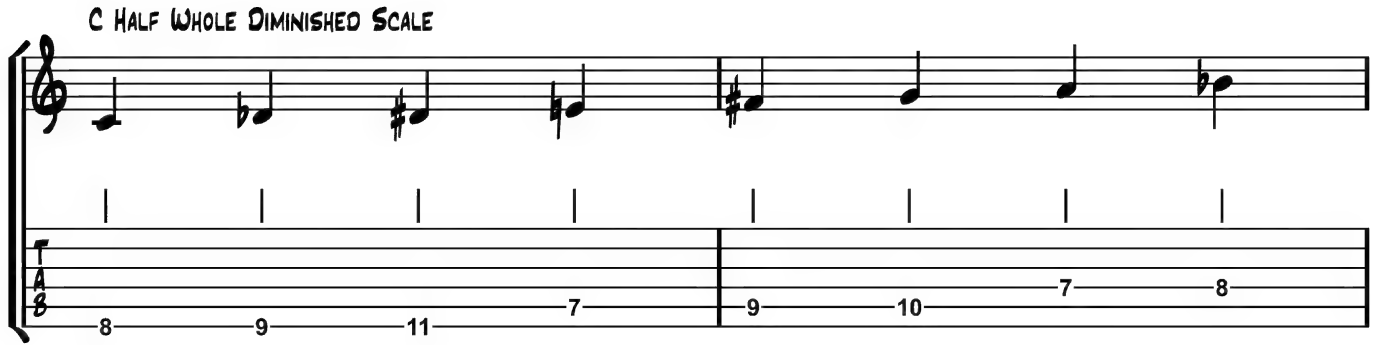
Dorian Bebop Scale Lick 2:

11 8 10 7 8 9 10 7 8 10 8 10 11 11 11

Dorian Bebop Scale Lick 3:

8 7 11 10 8 10 8 7 10 9 8 7 10 8 11 10 8 10 8 10

The Half Whole Diminished Scale



Formula 1 b2 #2 3 #5 6 b7

Synthetic scale of limited transposition

In a sentence: Jazzy, fusiony dissonance - commonly used in jazz when a dominant chord resolves to a major chord.

Synthetic scales are ones that do not occur 'naturally' in a modal system; they can be identified as man-made by the use of a particular repeating (synthetic) pattern of tones and semitones in their construction.

For example, the Half Whole Diminished scale is formed by following the pattern *half step, whole step, half step, whole step, etc.* Following this pattern generates an eight-note scale that lends itself heavily to playing melodic, 'geometric' patterns in solos. It is unusual to derive chords and harmony from synthetic scales, but it does sometimes happen in modern jazz and fusion. The Half Whole Diminished scale is most often used in jazz on a function (resolving) dominant chord that moves to a major 7th chord that lies a fifth away, for example:

C7 - FMaj7

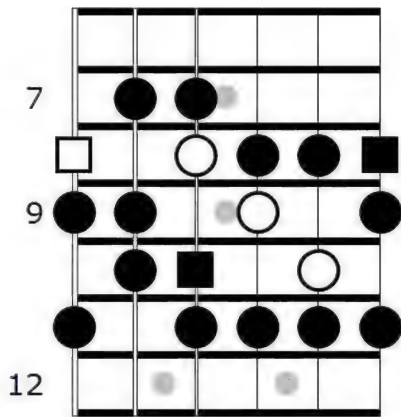
The Half Whole Diminished scale can also be used to solo over certain specific chord vamps, and these are demonstrated in the musical examples.

The phrase 'scale of limited transposition' means that there are only a limited number of keys in which a scale can be played due to the geometric nature of its construction. For example, the scale of C Half Whole Diminished is identical to the scale of Eb Half Whole Diminished, F# Half Whole Diminished and A Half Whole Diminished.

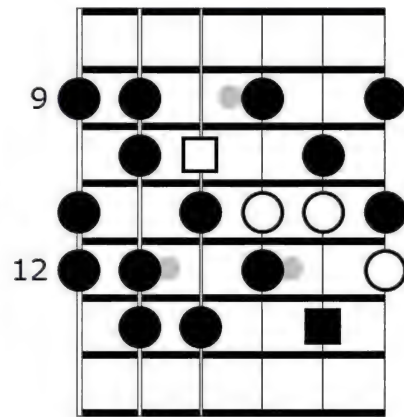
In other words, the scale repeats itself every minor third (three frets). This is easy to see by looking at the fretboard diagram on the following page.

C Half Whole Diminished Scale Shapes

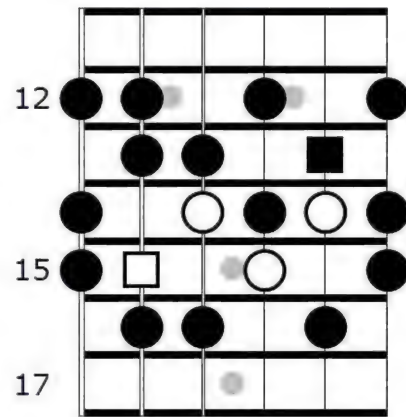
C Half Whole Shape 1



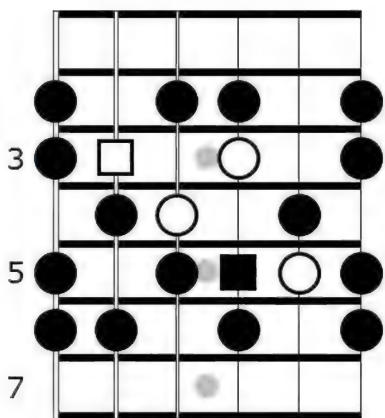
C Half Whole Shape 2



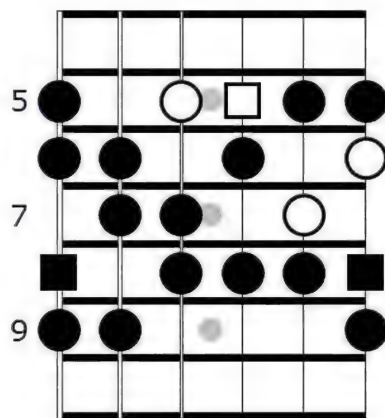
C Half Whole Shape 3



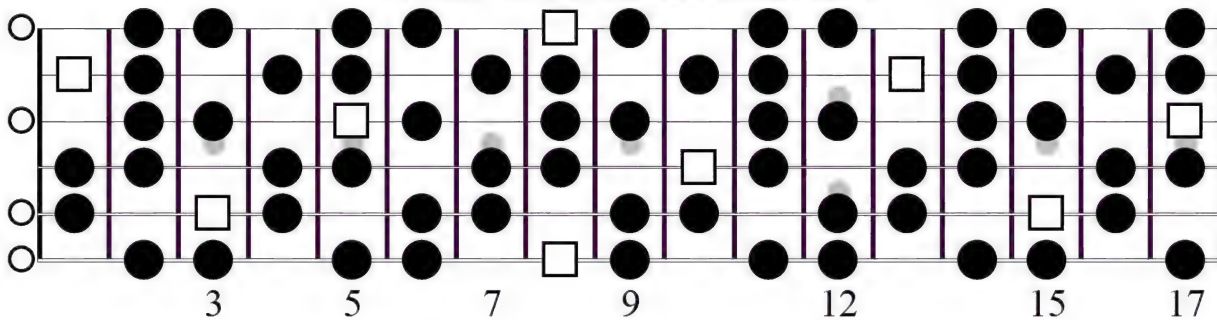
C Half Whole Shape 4



C Half Whole Shape 5

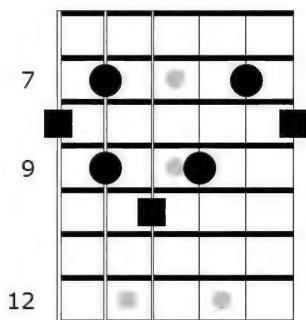


C Half Whole Diminished Scale

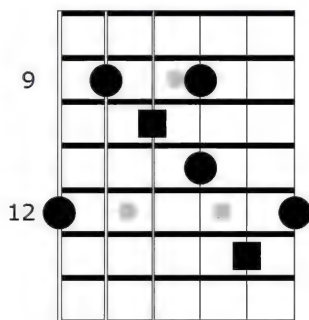


C Half Whole Diminished Triad and Arpeggio Shapes

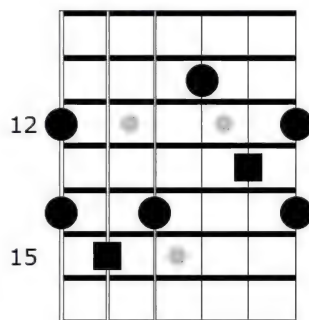
C Majb5 Triad Shape 1



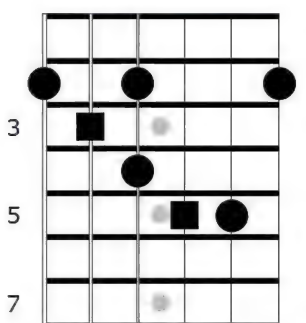
C Majb5 Triad Shape 2



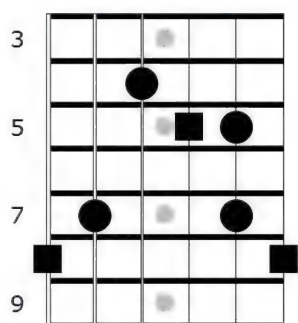
C Majb5 Triad Shape 3



C Majb5 Triad Shape 4

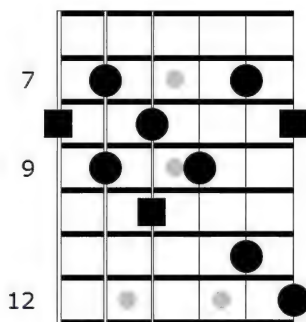


C Majb5 Triad Shape 5

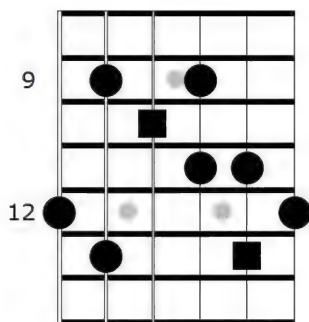


Arpeggios

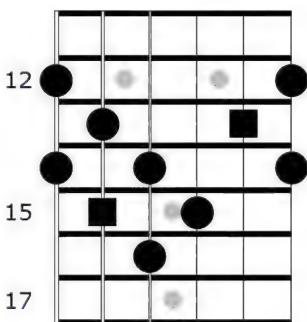
C7b5 Shape 1



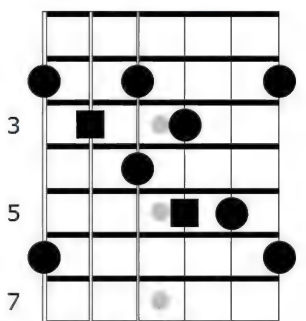
C7b5 Shape 2



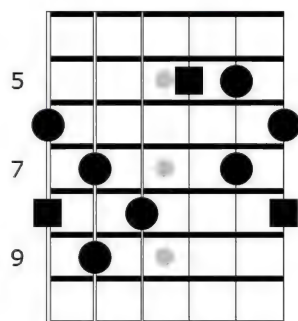
C7b5 Shape 3



C7b5 Shape 4



C7b5 Shape 5



Typical Chord Progressions

Backing Track Half Whole Diminished 1:



Backing Track Half Whole Diminished 2:



Backing Track Half Whole Diminished 3:



Useful Licks

Half Whole Diminished Scale Lick 1:

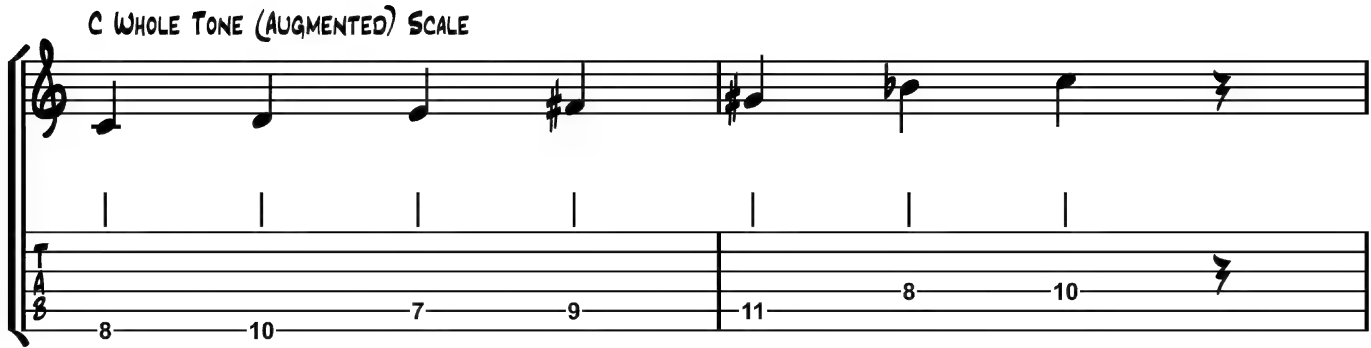
Half Whole Diminished Lick 2:

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line of eighth and quarter notes. The system ends with a double bar line.

Half Whole Diminished Scale Lick 3:

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass staff. The treble staff contains a melody in G major, starting on G4, moving up stepwise to A4, B4, and C5, then down stepwise to B4, A4, G4, and finally a whole note G4. The bass staff contains a bass line starting on G2, moving up stepwise to A2, B2, and C3, then down stepwise to B2, A2, G2, and finally a whole note G2. The key signature has one sharp (F#) and the time signature is 4/4.

The Whole Tone Scale



Formula 1 2 3 #4 #5 b7

Synthetic scale of limited transposition

In a sentence: Stretched, symmetrical dissonance - often used in jazz when a dominant chord resolves to a minor chord.

The Whole Tone scale is another synthetic scale. It is created by keeping the distance of one tone between *every* scale degree. The Whole Tone scale contains only six individual pitches, and due to its construction there are only two transpositions of the scale.

The notes in C Whole Tone and in D Whole Tone are identical (this is easy to see on the full neck diagram on the following page), so just two keys cover every transposition the scale can be played in: C and C#. This is not to say that the Whole Tone Scale can only be played in one key, it means that the notes in C, D E, F# G# and A# Whole Tone are identical.

As a symmetrical scale, the Whole Tone scale, like the Half Whole Diminished scale, lends itself to 'geometric' musical lines and it is common to hear many sequences and patterns created from its structure.

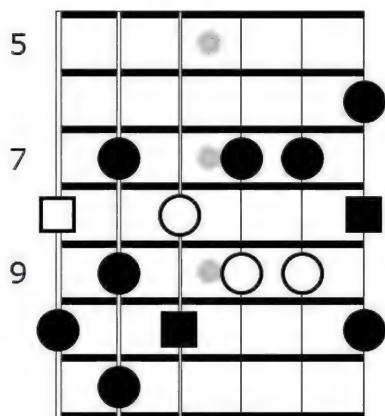
It is extremely rare to hear chord progressions constructed from the Whole Tone scale, but it is commonly used as a melodic device when a dominant 7#5 chord resolves to a tonic minor chord. For example:

C7#5 to F minor

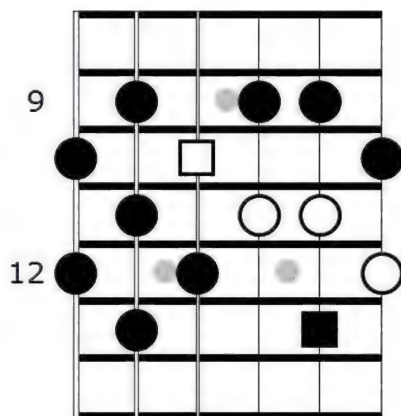
The Whole Tone scale can also be used over certain well-designed chord progressions, some of which are shown on the following pages.

C Whole Tone Scale Shapes

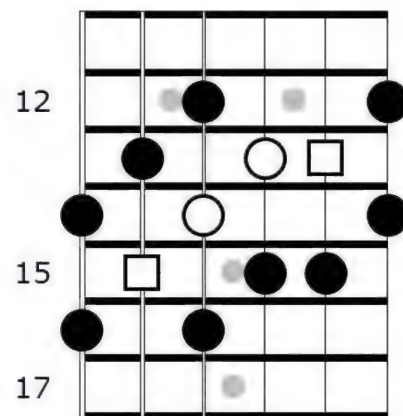
C Whole Tone Shape 1



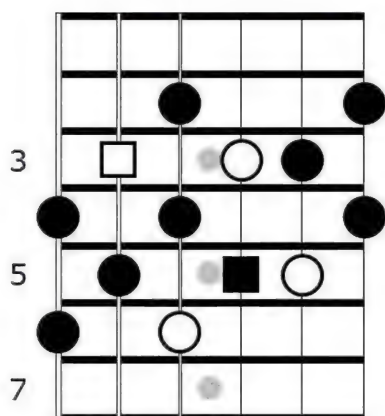
C Whole Tone Shape 2



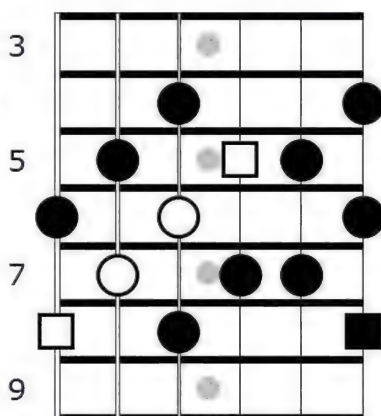
C Whole Tone Shape 3



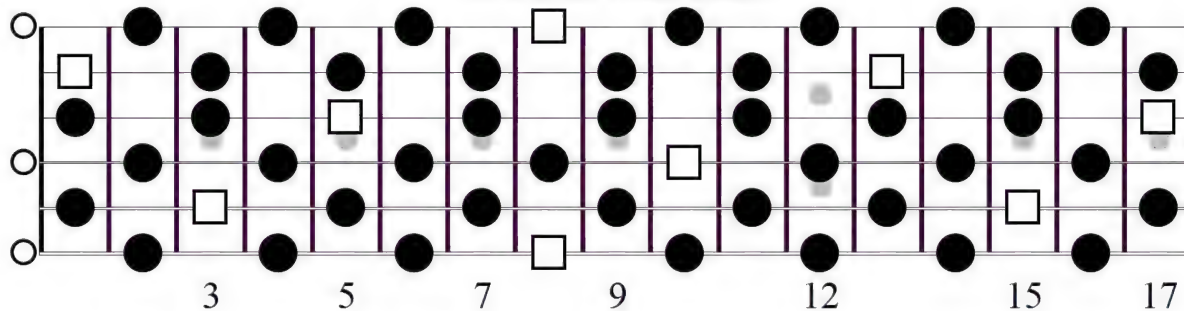
C Whole Tone Shape 4



C Whole Tone Shape 5



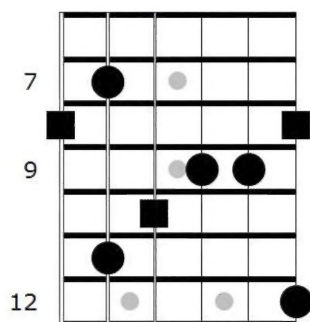
C Whole Tone Scale



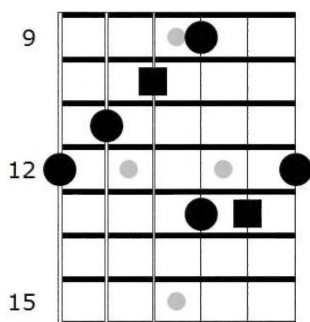
C Whole Tone Triad and Arpeggio Shapes

Triads

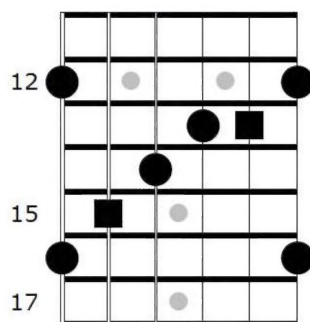
C Augmented Shape 1



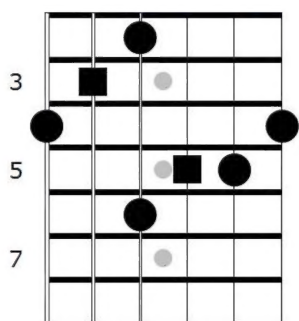
C Augmented Shape 2



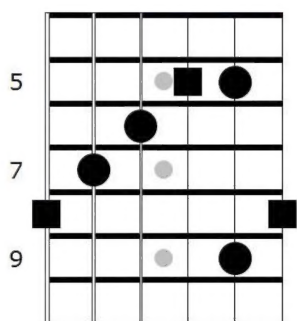
C Augmented Shape 3



C Augmented Shape 4

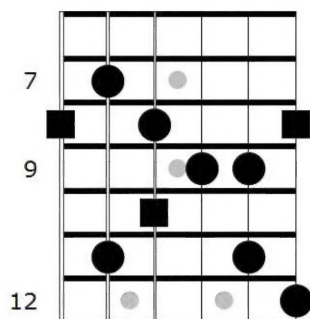


C Augmented Shape 5

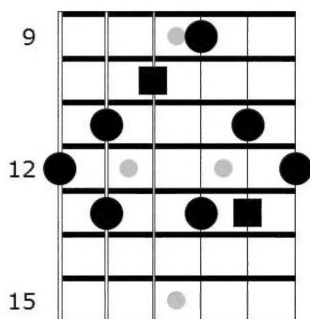


Arpeggios

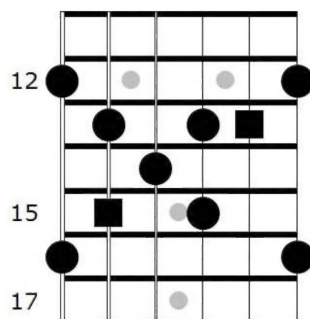
C7#5 Shape 1



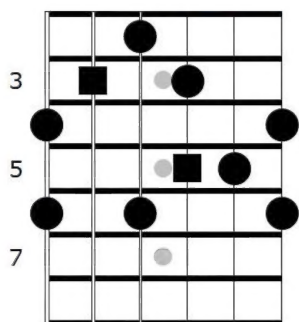
C7#5 Shape 2



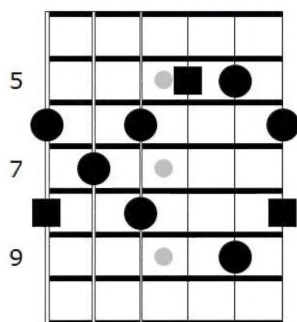
C7#5 Shape 3



C7#5 Shape 4



C7#5 Shape 5



Typical Chord Progressions

Backing Track Whole Tone Scale 1:



Backing Track Whole Tone Scale 2:



Backing Track Whole Tone Scale 3:



NB ' $^+$ ' = Augmented.

Useful Licks

Whole Tone Scale Lick 1:

The first system of the musical score consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and quarter notes, ending with a quarter rest. The bottom staff is a bass clef with a key signature of one flat. It contains a bass line of eighth and quarter notes, ending with a quarter rest. The time signature is 4/4.

Whole Tone Scale Lick 2:

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with four groups of eighth notes, each beamed together and marked with a '3' above them, indicating triplets. The bottom staff is in bass clef and contains fingerings for the left hand, represented by numbers 8, 10, 7, 8, 10, 7, 9, 11, 8, 9, 11, 8, and a final 10. A bar line is placed after the eighth triplet.

Whole Tone Scale Lick 3:

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melody of eighth and quarter notes. The lower staff is a bass clef with a key signature of one flat and a 4/4 time signature. It contains a bass line with numbers 8, 11, 9, 7, 9, 7, 9, 7, 10, 8, 9, 7, 10, 8, 11, 10, indicating fingerings or positions. The system ends with a double bar line.

Other Books by the Author

The CAGED System and 100 Licks for Blues Guitar

Rock Guitar Un-CAGED: The CAGED System and 100 Licks for Rock Guitar

The Practical Guide to Modern Music Theory for Guitarists

Complete Technique for Modern Guitar

The Complete Guide to Playing Blues Guitar Book One: Rhythm Guitar

The Complete Guide to Playing Blues Guitar Book Two: Melodic Phrasing

The Complete Guide to Playing Blues Guitar Book Three: Beyond Pentatonics

The Complete Guide to Playing Blues Guitar Compilation (Paperback)

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